

#5

MAY 17 1947

Music Educators Journal



April 1947

In Memoriam

OSBOURNE McCONATHY

January 15, 1875 — April 2, 1947

Exegi monumentum aere perennius

Educator, Musician, Conductor, Author

President, Music Educators National Conference, 1919
President, Music Teachers National Association, 1922
Director, Public School Music Department, Northwestern
University, 1913-1925
Director, The American Institute of Normal Methods
1911-1947

Author

High School Song Book, 1910

Co-author

The Mason School Music Course, 1898
The Progressive Music Series, 1915
The Symphony Series of Programs for School and Com-
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APRIL 1947

THE COVER PICTURE

Yes, it's a real string quartet—although the total age of the players at the time the picture was made isn't much—and people came many miles to hear them play Haydn and such. The quartet, (average age 7½ years) was one of a dozen developed at the University of Wisconsin, Madison, in a five-year integrated instrumental and vocal experimental and research program, pre-school through sixth grade, to determine what level is best to start children in music. Kindergarten appears to be the answer, according to Melvin F. Schneider, who, then teaching in the public schools of Prairie du Sac, a suburb of Madison, had charge of the program, and will tell more about the experiment in an early issue of the Journal. Mr. Schneider, now music supervisor in the Campus School of Iowa State Teachers College, Cedar Falls, presented a similar quartet on the MENC North Central program at Indianapolis.

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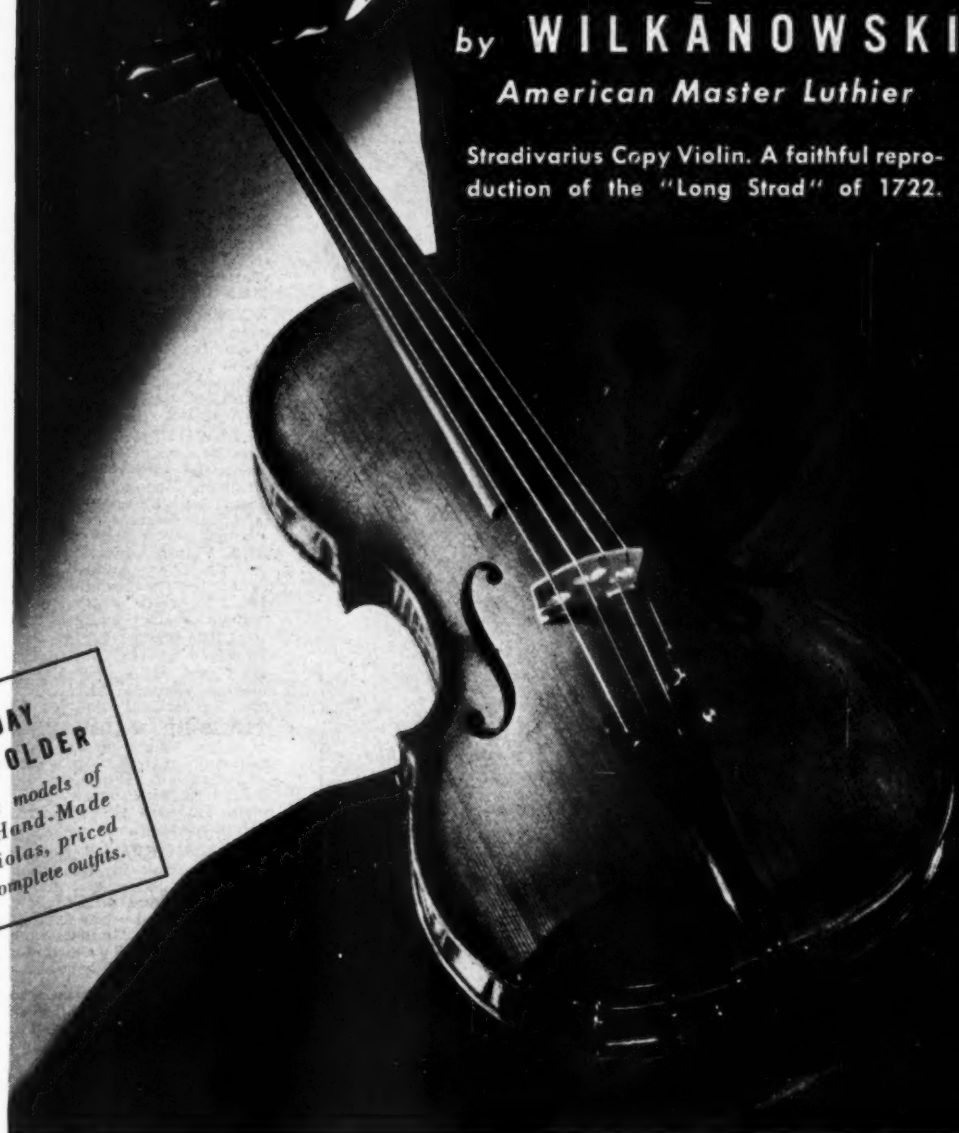
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Authors

KARL KRUEGER, conductor of the Detroit Symphony Orchestra and former conductor of the Kansas City Philharmonic Orchestra, first won wide recognition when, prior to his call to Kansas City, he made the Seattle Symphony Orchestra one of the twelve major symphonic organizations of the United States. He is also renowned as an organist, but perhaps less well-known are his distinctive gifts as lecturer and writer. Even less generally known, but of particular significance from the standpoint of Journal readers, has been his participation as adjudicator in school music competitions, notably the National Orchestra Contests, first at Madison, Wisconsin in 1935.

FOWLER SMITH, director of music education in the Detroit Public Schools, a past president of the Music Educators National Conference (1940-42), also served the North Central Division as president in 1933-35 and convention host in 1939; will be host to the next MENC National Biennial, April 19-23, 1948.

ROBERT A. CHOATE, director of music education in Oakland (Calif.) Public Schools, is a member of the MENC Board of Directors (1946-50) and a past president of the Washington Music Educators Association; was director of music in Spokane Public Schools prior to his appointment to the Oakland post.

ELLSWORTH C. DENT, general sales manager for Coronet Instructional Films, has been associated with the University of Kansas and Brigham Young University visual education departments; served the Department of Interior as director of the Division of Motion Pictures; was for several years director of RCA Victor Educational Department; author of "The New Audio-Visual Handbook" published by the Society for Visual Education, Inc., of which organization he was general manager before going with Coronet.

WILLIAM G. CARR, associate executive secretary of the National Education Association and NEA staff liaison for the Department of Music (MENC), is also secretary of the Educational Policies Commission.

THURBER MADISON, associate professor of music education at Indiana University, is national chairman of Student Membership and Student Activities, one of the MENC Advancement Program Projects set up in cooperation with the affiliated state music educators associations.

MARY HOFFMAN took her present job as music teacher of the Union County (Ohio) Rural Schools because she wanted to see what could be done with music education in a country school. She has lived in New York City and on a Montana homestead and points between, but feels she understands rural children and can do her best work with them.

PAUL ROLLAND, as associate professor of music, is in charge of the violin department at the University of Illinois and concertmaster of the University Symphony Orchestra; was soloist with the Budapest Symphony Orchestra (1935-38), and member of the Pro Ideale String Quartet of Budapest (1936-40). He is chairman of the Illinois String Planning Conference; member of the current MENC committee organization on string instruction. During the past season he has conducted a beginner's string class broadcast from station WILL every Saturday morning.

CLIFFORD W. BROWN is supervisor of the teacher-training program in music education at West Virginia University; has held offices in Pennsylvania and West Virginia music organizations; is a previous Journal contributor and has authored articles which have appeared in various publications.

A. G. THOMSON teaches theory and instrumental music and is band director at Georgetown (Ky.) College. His hobby, which is radio, is an outgrowth of his work as instructor in Naval Radio Technician Training during World War II.

PAUL GOODMAN, music instructor in the Frederick (Md.) High School previous to his induction into the Armed Forces, participated in three campaigns in Italy and was the recipient of the Bronze Star Medal; was released from the Army as a Major in February 1946, and is now self-employed.

JOHN C. KENNEDY is assistant director of Oberlin Conservatory of Music, his responsibilities being concerned with the recording and business phases of the institution. Although his wife and two daughters are musical, Mr. Kennedy claims he is a "complete ignoramus when it comes to music."



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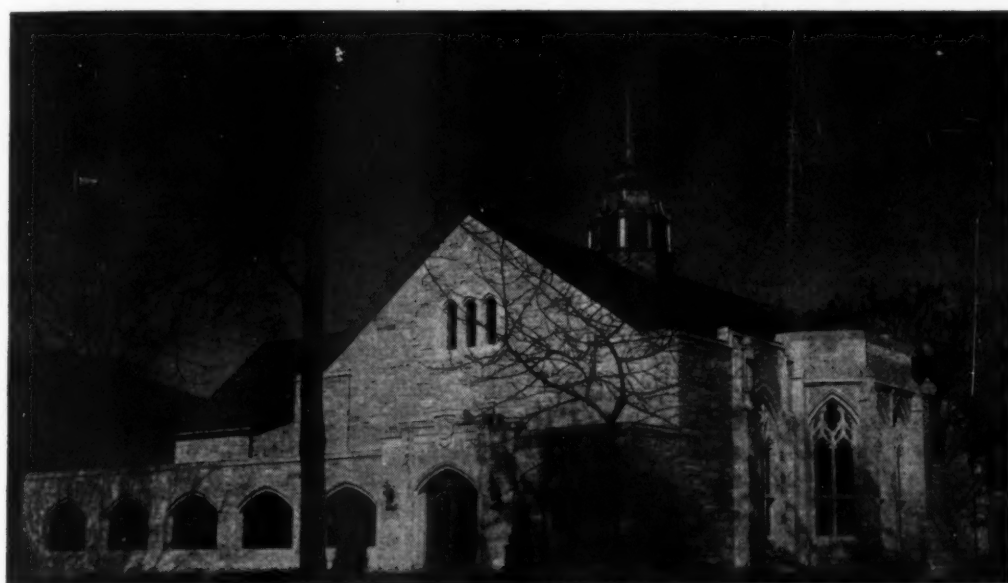
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In compiling the material for the book, use has been made of data available from sources other than the 1943-46 studies and investigations, such as the reports of the 1945 Music Education Consultants' Councils, reports of the Music Education Research Council, excerpts from the Teacher Aid leaflets, etc. Bibliographies supplied by the various contributing committees enhance the usefulness of the volume, and the appendix includes an extensive list of books dealing with music and music education. Also in the appendix is the roster of the complete Curriculum Committee personnel for the periods 1943-44, 1944-45, 1945-46—the hundreds of music educators, general educators and specialists in various fields whose studies, investigations and discussions and whose experience and vision have contributed to this most significant book.

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Vol. XXXIII April 1947

OSBOURNE McCONATHY

JANUARY 15, 1875
APRIL 2, 1947

ONLY the other day Osbourne McConathy was in the headquarters office. We did not know nor was there the slightest premonition on the part of any of us that it was his last visit. One recalls that, after he had left, the comment was made that something seemed to happen to the place whenever Osbourne McConathy walked in. And it was his wont to do that—walk in, with no announcement or preliminaries, as though he were a member of the staff just back from a trip, for he was a frequent visitor. He never failed to drop in when he was in Chicago, and when merely passing through the city en route to some other destination it was his practice to telephone if between-trains time was limited. No one can estimate the importance to the MENC of those visits and telephone calls; it seemed that he always had "The Conference," as he called it, on his mind and was always looking and thinking and planning ahead for the music educators.

As always, on this occasion he came in with his own agenda. "There are lots of things I want to talk about, but three seem especially important." Then, without further ado, and in the customary procedure of his organized mind, he A-B-C'd the principal points of each of the three subjects. Number one was the student membership and student activities project launched at the Cleveland convention. This was no new idea to him. For years he had felt that music education students should get a running start in their vocation by participating in the affairs of the Conference during their pre-professional days. He would have been immensely pleased to see the progress in this direction, already made and in prospect, as evidenced at the 1947 Division conventions.

The state affiliation plan, he felt, helped solve a major problem. Long ago he was concerned about our growth in membership. He had wondered how all of these members could have the close relationship with the Conference and with each other that was possible when there were not so many of us. He had often made the comment that the Conference "should do for our young teachers what it did for us old timers when we were beginners." In this interview he said, "I shouldn't have worried so much. I should have realized that our folk were solving the problem through the state Conferences." He saw in the MENC state unit plan a multiplication by forty-eight of the opportunities for active participation of the members in their professional organization. For number two he wanted to know (a) more about what the various state associations were doing in their programs and activities, (b) how he could contribute best to his own New Jersey organization as a participating member, and (c) whether the plans for student membership and student activities included participation in the state organizations.

Number three, he wanted to know about the plans for the MENC Source Book, although the new MENC volume had not as yet been christened by that name. He was eager to see a copy—but the book was still unedited manuscript. Had he lived, his would have been one of the first Source Book orders to be filled.

Twenty minutes, perhaps half an hour of intensive conversation, and then he was gone, leaving the impression that he had been genuinely benefited—which was undoubtedly true, because that was the spirit of the man. It didn't seem to occur to him—nor to me

then, I must confess—that he was the benefactor; that the values derived from this and similar discussions accrued to the organization he loved through his ever-fresh interest in and constant contact with its affairs.

In a writing like this, one is expected to recount biographical data, with dates, posts, and places. A mere outline of Osbourne McConathy's career would more than fill this space with facts about an almost incredible record of achievement. But I prefer to continue in the mood established by Osbourne when he was here at my desk the other day. When he came, everything else was laid aside, for his was first right. A founder; past president; official liaison between the NEA and the MENC during three terms as president of the NEA music section; a member of the Research Council a major portion of the time since its founding; chairman of many important committees; instigator and leader in the movement to mobilize public support for music education in the black period of the early nineteen-thirties—constantly on call for service to his Conference, he was ever young in that service.

It was to Osbourne McConathy that the Research Council and the Executive Committee turned when it was desired to revise and streamline the somewhat wordy "Statement of Belief and Purpose." If you will turn to page 8 in the 1939-40 Yearbook, you will find the revised statement, and you will also find what seems to be the essence of Osbourne's own philosophy of music education—which, after all, is the fundamental philosophy of all of us.

That was the philosophy underlying the music education program he began to develop in the schools of Chelsea (Mass.) in 1902. There is still many a school system that does not have such a full and balanced music curriculum, elementary through high school, instrumental and vocal, as Chelsea had more than forty years ago.

It is difficult to say in which field of his many gifts he had his greatest satisfaction—artist, teacher, administrator, lecturer, conductor, author, composer, editor; in all he excelled. In later years he was best known as editor of basic music texts. I think he felt that his greatest contribution to music education was in this capacity—an enthusiasm he shared with colleagues and friends who were editors of the several other well-known series of textbooks. Asked by one of a group of music educators about the various current textbooks, he gave an impromptu review and constructive analysis of each which surely would have pleased his contemporaries and their publishers. Asked which series he thought the best, he smiled and said, "That you must decide for yourself."

Occasionally, but not often enough, Osbourne McConathy discussed his own experiences in music education, which began when, at eighteen, he was appointed assistant supervisor of music in the Louisville Public Schools. It was there he became associated with Luther Whiting Mason, of whom he often spoke and wrote. In our last conversation he referred to Lowell Mason and Luther Mason as the two great pioneers and leaders in music education. Joining them in our hearts and minds, one day to be so written in history, is Osbourne McConathy.

CLIFFORD V. BUTTELMAN

The Arts in American Education

KARL KRUEGER

IN EUROPE, over a long period, I have had the experience of hearing men and women who have known the American education system at first hand express the most ardent admiration for it. During my youth I had the privilege of being a frequent guest in the Vienna home of Wilhelm Gericke, the conductor who played such a vital and potent role in the building of the Boston Symphony Orchestra. Both Dr. and Mrs. Gericke seized every opportunity to praise our way of teaching young people and to explain why they believed it to be the sanest and best balanced educational plan in the Occident. "The American aim in education of the young," Gericke used to remark, "seems to be breadth in development. One does not witness in the United States the appalling toll of wrecked nerves, ruined eyesight and undermined physique that seems to be a concomitant of European school systems." It may be true, as some charge, that we are spread over a larger surface than European students. If so, it would seem an advantage. There are, indeed, very few students anywhere who have the rare combination of qualities which calls for a too intensive preoccupation with any one subject during their teens. The aim of education is to prepare a student to use organized knowledge. Lord Bacon, in his day, could boast, "I take all knowledge for my field." The

sheer magnitude of organized knowledge in our day would make such an assertion absurd.

The teaching of the arts in our public schools is an admirable example of our idea of making well-rounded citizens. Obviously, the public school cannot give the training in the various arts which can be had in a professional school. But it can teach the student to know the arts as one of the great facets of human experience and to recognize what a unique mouthpiece the arts are for the human heart and mind. That is a lesson many a student of professional art schools has never learned. In art, as in history, it appears to me, we should first give young people the grand outlines of the story. Later, each, according to his gifts, will fill in the details. What seems to me to be of the greatest importance in this respect is that the young be taught that *all* the arts use the same basic materials, but different media in their expression. While music uses sound, which exists in time but not in space, and appeals to the ear, painting and sculpture make use of representations in space which appeal to the eye. But both deal with the materials of the human spirit.

No other concert audience gives me the satisfaction and thrill I receive from an audience of young people. There is a formidable challenge present when one makes music for an auditorium filled with youth. The utter honesty of such a group leaves one in no doubt whether they are interested or not. The knowledge that many of the youngsters bring to a concert minds as clean as wax plates, and that they may be receiving indelible impressions because they are first impressions; these are challenging considerations. When pressure of work made it necessary for me to request my assistant, Valter Poole, to conduct our Concerts for Young People, it was with a pang that I did so. Even though I knew that Mr. Poole would discharge his task with distinction, I could not help feeling that something precious had gone from my work, something which gave me great joy. I look back on the happy days in Seattle and Kansas City when our concerts for school children were a continual source of inspiration for us of the orchestra. In Seattle, Letha McClure,* and in Kansas City, Mabelle Glenn, directed the preparation of the young people for these concerts in an exemplary manner. When the students arrived in the hall, they were ready for what they were to hear. I had a similar happy experience during my first period in Detroit, where Fowler Smith directed the details of these concerts with unselfish devotion and superb skill. I am happy that Mr. Smith continues in this capacity. No one can know better than the teachers themselves what work is entailed in the adequate paving of the way for

BELOW: A happy moment for Mr. Krueger. OPPOSITE PAGE, TOP: Glimpse of a typical audience at one of the annual series of eighteen concerts presented by the Detroit Symphony Orchestra without charge to children of the Metropolitan Area. LEFT: Assistant Conductor Valter Poole who conducts the school concert series, and Fowler Smith, director of music education in the Detroit Public Schools, conducts the singing of the children. RIGHT: Children are brought to the concerts in chartered buses.

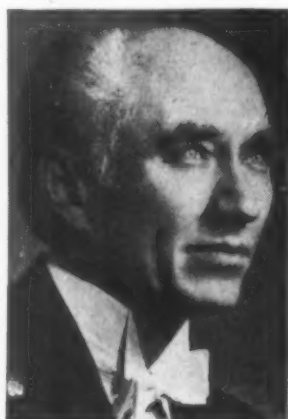


*Letha McClure, deceased, was director of music education in the Seattle Public Schools at the time Mr. Krueger was conductor of the Seattle Symphony Orchestra. (1927-32).



Karl Krueger and the Detroit Symphony Orchestra

UPON HIS RETURN from a meteoric tour during the spring and early summer of 1946 as guest conductor of the major symphony orchestras of Europe, Karl Krueger replied to a solicitous friend, "I am well physically but sick at heart." The humanitarianism in those eight words,



Karl Krueger

spoken spontaneously, reflects the character of the musician and the man who directs the musical activities of The Detroit Symphony Orchestra.

The crusaders for the cause of music in the schools who have built the Music Educators National Conference will recognize in Mr. Krueger a kindred spirit who renews our faith and widens our horizons. The MENC is an old friend to Mr. Krueger and his pleasure was unmistakable when he heard that Detroit would be host to the Conference in 1948. To the invitation to write an article for the JOURNAL he replied with a smile, "I'll get something ready" — and this in spite of a tremendously heavy schedule. "What is your deadline?"

Characteristically he has written to us and about us and has left unsaid the many things about his personal achievement as a master musician and conductor of the great orchestra which is the center of

the cultural life of Detroit. The orchestra, through its tours, radio broadcasts, recordings and children's concerts, is bringing fine music to literally millions of people, young and old. It is the orchestra with its distinguished conductor which everyone who attends the biennial convention of the Music Educators National Conference in Detroit in 1948, the week of April 19, will be invited to hear.

Henry Reichhold, president of The Detroit Symphony Orchestra, Incorporated, presents to the Conference a concert by the orchestra as well as the facilities of Music Hall during Conference Week. Mr. Reichhold is regarded as Detroit's first citizen in the cultural life of the city. His support and business genius are guiding the affairs of the orchestra which is making history in the musical world by nearing its goal as a self-supporting organization. As owner of the new and unique magazine *Musical Digest* he sponsors the Sunday Evening Hour, a coast-to-coast broadcast of The Detroit Symphony Orchestra over the ABC network, 8:00 P.M. E.S.T. It is he who said, "We want the Conference to come to Detroit. It is of tremendous importance to the community musically." We extend Detroit's hospitality to all Conference members.



Henry Reichhold

—FOWLER SMITH

Young People's Concerts. I trust that they will find compensation in the gratitude of their charges when the students reach an age where they can fully appreciate what has been done for them.

Up to a few years ago, Europe had no such concerts for youth as ours. Then some were given in London. Last year, when I was conducting in Copenhagen, I was requested by a member of the American Legation who had attended our Youth Concerts in Seattle as a boy, to conduct a concert for the young people of Copenhagen. The concert was broadcast throughout Denmark and found favor with school authorities as well as with the young people. It is strange that Europe, which had such excellent facilities for introducing children to the plastic arts, as for example, the famous classes of Professor Cisek in Vienna, had no analogous arrangements in music.

The teachers in our schools are in many respects the architects of the society of tomorrow. They are the great bridge between the treasury of man's spirit and the present. How they carry the torch of our accumulated wisdom and beauty will determine to a very considerable degree the shape of things to come. Like everyone who seeks to achieve, no matter what the task,

they need and have a right to the stimulus which comes from the appreciation by others of what they are doing. As a recreative, executant musician, I well realize to what degree of success or failure the music-making of the concert hall depends upon the long, patient effort of the teachers which has preceded it. Whether what we bring to an audience falls upon stony or fruitful ground often depends upon the skill and devotion with which the soil has been prepared by teachers. I welcome the opportunity to express my homage to this great group of men and women of all time, to whom we are indebted for the opening of so many doors to a richer life.

If I may be permitted a word of suggestion to the teachers of our public schools, to whom is entrusted the introduction of our young people to the magic of the arts, it is this: Do not permit the beginner to limit himself too much to one art. Encourage him to make an effort to feel his way through all the Seven Arts. Point out to the novitiate the similarities between the different arts. In this path he will learn to understand the true nature of all art, and find the direction which will lead him to the comfort, inspiration and light which the arts offer to him who comes seeking.

No. 1 School and Home Radio Project

ROBERT A. CHOATE

Standard Has Set a Standard
for Distinctive Public Service in the
Field of Music

BROADCASTING educational programs to schools and utilizing the facilities of radio have interested most of us to some degree, at least. It takes but little imagination to plan infinite schemes for using radio to enrich our program of music education. We can dream countless ideas for broadcasting our listening lessons and concerts, for giving demonstration classes, or initiating a music story hour. In the not too numerous studies which have been made of broadcasting to schools, music is indicated as one subject which has been most successfully employed. Yet, with the exception of several large cities, few extensive or continuous educational radio broadcasts are being presented.

In this "music-by-air age" there is a great responsibility and an unlimited opportunity to utilize the tremendous resources of this great industry which is becoming increasingly conscious of its potentialities and influence. Eighteen hours or more daily, programs of many types, varied quality and infinite appeal are literally poured forth. There is a responsibility for teachers of music to make an effort to direct the listening of students and to help them discriminate in their selection of programs from among the many hundreds offered. Regardless of the lack of broadcasts planned specifically for educational use, there is an opportunity to enrich all our present school music offerings by using the programs now being released. It is a comparatively easy matter to extend the musical horizons of students by creating an interest in the daily listings of the radio section of the newspaper.

In order that these responsibilities and opportunities may be converted into programs of action, two developmental factors are necessary:

(1) A genuine interest must be aroused on the part of the student. Enthusiasm for music must be generated and an appeal made to the child's mind that will urge him to experience further. The drive from within will help to bring about understanding which is so vital in building lasting attitudes and appreciations:

(2) The home must furnish experiences which will foster and nurture these interests of children. The relatively few minutes spent in school listening generally serve only to arouse interests. The hours spent at home must afford opportunity for the further development of them. It is true that many times the music heard at home serves as the original stimulus, but without parental cooperation in understanding the child's needs, the work of the classroom teacher is limited.

The formula is excellent and simple: Develop musical interests in school and afford opportunity for parents to nurture and further develop these interests at

home. But how can it be done? Educational budgets are limited, radio time and the finest talent are financially prohibitive to schools, as well as staff time for preparation of such a pretentious undertaking. Desirable as such a project is, the effective projection of it to reach an entire school and community population is virtually impossible for most schools without aid from outside sources.

As a superb example of the possibilities of a program when a community-minded group or business is interested in educational service to its community, the radio series presented by the Standard Oil Company of California is without a superior in its organization and the high quality of music presented. For many years these programs, carefully planned with the cooperation of educators and free from commercialism, have made a significant contribution to the development of finest cultural interests in schools and communities of seven western states.

For twenty-one years Standard of California has presented the Standard Hour on Sunday evenings for listeners in Washington, Oregon, California, Arizona, Utah, Idaho, and Nevada. For almost twenty years it has presented the Standard Broadcast to schools in these states. The Standard Hour itself is the longest-established hour-long network broadcast in the country; it was given its initial airing October 21, 1926. Consistently it has had the highest rating of all symphony programs in the nation, and world-famed virtuosos have been guest performers. Among the great symphony conductors and orchestras presented regularly are Pierre Monteux and the San Francisco Symphony, Alfred

San Francisco Symphony Orchestra broadcasting a Standard Hour concert at War Memorial Opera House in San Francisco.





Wallenstein and the Los Angeles Philharmonic, Gaetano Merola and the San Francisco Opera Orchestra, Leopold Stokowski and the Hollywood Bowl Symphony, Carl Bricken and the Seattle Symphony, and the Standard Symphony Orchestras of Los Angeles and San Francisco, directed by Henry Svedrofsky, Meredith Wilson, Edwin McArthur, Ferde Grofé and other guest conductors.

Guest soloists have numbered more than 150, including Joseph Szigeti, Artur Schnabel, Rise Stevens, John Charles Thomas, Vivian Della Chiesa, Licia Albanese, Tito Guizar, Ezio Pinza, Percy Grainger, Zino Francescatti, Isaac Stern, Rudolf Friml, and the Don Cossacks.

In addition to its air audience, the Standard Hour entertains large groups of listeners at the broadcast sources in the NBC studios, the Hollywood Bowl and the San Francisco Opera House.

In the autumn of 1928, spurred by the success of its two-year-old venture with the evening program, the Standard School Broadcast was initiated as an educational adjunct. This school series is broadcast weekly on Thursday mornings in a studio crowded with wide-eyed, alert students from San Francisco, Oakland, Berkeley, and other Bay area schools. The network includes twenty-two major stations of the National Broadcasting Company and the program is used by

5,000 schools representing more than a half million students and 20,000 educators. This year 25,000 Teacher's Manuals were mailed to educators and teacher-training departments in colleges of the West.

In recognition of the high educational standards and superior quality of its broadcasts under the direction of Adrian Michaelis, program manager, and Cecile Creed, field assistant, the Standard Broadcast has won many awards including the Peabody Medal (1942), three First Awards (1943, 1945, 1946) and a special citation (1944) from Ohio State University's Institute for Education by Radio, and the Phi Beta Plaque of the National Women's Fraternity for music and dramatic arts (1940, 1943).

The Standard Hour carries no sales talks for grease jobs or oil changes; the sponsor is identified only as Standard of California with no mention of gasoline. Likewise, on the school broadcast no commercials are given—only the opening and closing phrases, "This is the Standard School Broadcast, presented especially for you by Standard of California." How delightful after all the "buy-now" tirades on most programs!

The Standard Broadcast was conceived with the idea that it was giving something that most schools could not readily produce themselves and was designed to supplement the existing music appreciation courses—not replace the classroom teacher. From the start, Standard asked teachers and students to submit their own ideas and to suggest what they would like to hear on the broadcast; so many hundreds with their requests and criticisms have helped in developing the series as it is now offered. An average of fifty to sixty music supervisors and educators are asked to serve on the Advisory Board each year. Regional meetings of the Board are held as a rule in conjunction with the California-Western and Northwest Divisions of the Music Educators National Conference.

THE PICTURES

ABOVE, LEFT: Members of The Chinese Cultural Theatre Group, now visiting this country, offered indigenous Chinese musical selections and demonstrated unusual Chinese instruments in a recent Standard School Broadcast.

OPPOSITE PAGE: Theme of The Standard Hour and Standard School Broadcast with orchestra figurines made by students as an art correlation with the Standard School Broadcast.

BELOW: Watching the first program of the Nineteenth Annual Standard School Broadcast, October 21, 1946. Personnel of the group given on page 63.



As an aid to classroom teachers, a beautifully illustrated and well documented Teacher's Manual is furnished without charge to educators. Each lesson has an art correlation illustration, and there is a center spread of pictures in colors. Suggestions are given for correlations with social sciences, literature, art and English, and themes for the principal study composition of the day are also provided. The subjects of the broadcast appeal to a wide range of interest, and throughout the entire series an amazing wealth of musical subjects and background is presented. For example, the most recent series of broadcasts was "Backstage at the Ballet" and the coming spring unit is "Round the World Rhapsody." The tour will open with the presentation of the music of China which dates back 4,000 years. On successive Thursday mornings visits will be made to Moscow where Oriental and Occidental music meet; Vienna, traditional city of waltzes and romance; Granada, capital of Hispano-Arabic culture; Bahia, crucible of Brazil's Afro-Portuguese music (musical theme, *Bachianas Brasileiras*—Villa Lobos); Havana, birthplace of the rumba and habanera; Mexico, home of the street-singing mariachis. The final broadcast of this period will bring the listeners back to the United States for a presentation of New Orleans jazz.

You can imagine the possibilities for correlation with other subjects! One of the most interesting developments in schools from the use of the broadcasts has been the powerful incentive given to creative activities by the students in fields other than music. Each year hundreds of paintings, poems, costumes, modelings, and craft work directly inspired by the Broadcast are exhibited in schools and many of them sent to the Standard Broadcast offices. The extent of creative effort depends much on the guidance of the teacher, but wherever opportunities are given, students become active participants in listening, creating as they will in their own media of expression. Of all the genuine thrills and satisfactions possible in music, some of the greatest are afforded by this wide field of creativity.

Several years ago an experiment was made with the presentation of a period on jazz. A segment of the series comprised lessons on Afro-American jazz with the well-known music critic Alfred Frankenstein as narrator. Listeners were asked for comments, told if they were interested they might have copies of the scripts of the series. Thousands of requests came not only from the students and teachers but from all parts of the world. Comments on the lessons in *Esquire* brought requests from service men and women abroad. This series was so popular it has been included each year. A script summary of the jazz series (An Outline of Afro-American Jazz) is available to those interested in the excellent organization of this series.*

One of the most important features we have found in the use of broadcasts in our Oakland schools has been the great stimulation of interest in music. The Standard program has brought to the classroom musical experiences and an organization of musical subjects far more extensive than the average class would ever experience. Classroom and special music teachers would never have the time to do the necessary research and gather the recorded material which such presentations

*Address Standard School Broadcast, 225 Bush Street, San Francisco, California.

entail. With a fine radio receiving instrument and the Teacher's Manual, a minimum of time is demanded for preparation. However, much deeper appreciation is gained where the excellently prepared lesson outlines of the Manual are supplemented by adequate preparation on the part of the teacher and the class for listening. With such preparation students bring ready minds to the program and the enjoyment of the listening experience is much greater. Likewise, several minutes spent with the students after the broadcast help much in the retention of the ideas presented. In classes where the series is used consistently we find an enthusiasm and eagerness which is certainly a joy to observe.

Music used in the Thursday school broadcast is repeated whenever possible on the Sunday evening Standard Hour. In this way, students receive a second hearing of the compositions and many times can help parents to an understanding of the music. This affords a direct and powerful stimulus to the students and parents alike. Both may listen to fine music—one of the most satisfactory of experiences in building musical discrimination and deep appreciation.

In its twenty years of service to the schools of the West, Standard of California has offered an educationally sound and musically stimulating program which assists greatly in overcoming many of the difficulties in creating satisfactory listening experiences. It has also contributed much toward the building of a lasting love for music by bringing it into homes where parents and children may listen together.



The Audio-Visual Aids of Tomorrow

ELLSWORTH C. DENT

THERE is no more hazardous occupation or pastime than the prediction of things to come. Those who make their living at it seem to be pleased if their guesses are correct a little more than fifty per cent of the time. There is no thought, therefore, that the following observations will disprove the abilities of the professionals. It is hoped some of them will be considered for their potential contributions to the teaching of music and music appreciation.

Every year or so — and with greater frequency of late — there are recurring reports of this or that new system of recording and reproduction which will make obsolete, almost overnight, the millions of records and phonographs now in use. The majority of these revolutionary systems or gadgets never reach the market. Those which have been perfected to the point where they are generally available have made but a very small ripple on the vast sea of recorded music. Persons who are experienced with a reliable system — phonograph records and phonographs — are not inclined to dispose of it in favor of something relatively unknown.

It is an early prediction, therefore, that the great majority of us will depend upon phonograph records as the principal source of recorded music for many years. Non-breakable records with negligible surface noise have been produced and are now available. There will be further refinements of these recordings, with extended range in recording and reproduction. It is well that these improvements are gradual, since any sudden change from the usual may not be approved by the millions of owners of phonographs in homes, upon

What Should We Expect in Technical Improvements and More Effective Utilization?

whom the record manufacturers must depend for the greater part of their sales. There have been, in the past, some sad business experiences with "high fidelity" recordings and reproducing equipment, largely because the public was not ready for them.

We have every reason to believe that increased attention will be given to the production of phonograph records which meet the specific requirements of classroom instruction. This will be an expansion of the idea brought to Victor many years ago and developed so successfully by Frances Elliott Clark — that music for children requires special treatment within their ranges of experience, understanding and appreciation. There will be the continued lack of agreement among music educators as to just how the various subjects should be treated, and no one type of treatment will please all; but that is just another fine illustration of American Democracy in action.



Experience with radio for music instruction has been fraught with difficulties — among them problems concerned with operating costs, time scheduling and the union. The larger networks have been willing to pay the costs and meet the other obligations incidental to broadcasting special music programs to schools, but the required time schedules often fail to meet the convenience of potential pupil listeners. It is expected, therefore, that the logical development of music instruction by radio will be hundreds of limited range FM broadcasting stations, owned by states, colleges, cities, counties, and by cooperating groups of schools or school systems organized without regard for political boundaries.

These FM stations will broadcast "live" programs presented by local artists and musicians, as well as student groups, and will lean heavily upon generally available and specially prepared recordings and transcriptions for the finest in music. The broadcasts can be scheduled to meet local teaching schedules, with a flexibility exceeded only by the school ownership of large libraries of phonograph records and transcriptions. Furthermore, these broadcasting facilities will permit the use of the most effective teachers and teaching methods of a given area, as well as the outside specialists who may be imported on recordings or in person for special training series. Such a plan will provide to each school in its area a better quality of music instruction than the individual participating schools would be able to obtain separately.



Instantaneous recorders are instruments which permit almost immediate playback or reproduction of recorded performance. Commercial phonograph records or transcriptions go through many processes between the time when the original recordings are cut in wax and the shiny red or black records are ready for use on a phonograph or other record reproducing equipment. One principal advantage of the instantaneous recorder, therefore, is the immediacy with which the recorded material can be reproduced, for instruction or other purposes. An individual or a group may record musical performance, listen critically, practice to correct faults, record again, listen again, and repeat until the desired standard of excellence is achieved.

The design, development and manufacture of instantaneous recorders to record and reproduce musical performances with high fidelity and at moderate cost have presented problems which are not easy to solve. The first such recorders used discs, similar in appearance to blank phonograph records or transcriptions. These were used in radio stations to make recordings of broadcasts for the permanent reference files, and were entirely satisfactory for the purpose. Later, when others desired to use similar recordings for instantaneous reproduction, it was found that the quality of reproduction was good, but that the apparatus available was much too heavy and costly for most situations. Portability was desirable, and there were many attempts to produce portable equipment which would retain the performance characteristics of the larger units used in radio stations. Each attempt resulted in compromise between quality and portability, and the problem remains unsolved. There are portable disc recorders which approach closely the desired characteristics for the recording and reproduction of musical performance, but the size and weight of the most satisfactory units would place them under another classification — "portable."

Immediately preceding and during World War II, there was much need for extremely portable recording equipment which could be carried to the fighting fronts, used in airplanes, and for dozens of other purposes. There had been earlier experimentation with magnetic tape, wire, paper, film, metal discs, and other bases for recording sound. According to reports, the units which recorded magnetically on spools of small wire were used most. Similar wire recorders are now generally available and perform well. They are relatively high in initial cost, but the recorded sound may be "erased" from the wire and the same spool used again and again as required. The first recorders of this type were limited in range of response, but the more recent units seem to be highly satisfactory.

The instruments which record by scratching or embossing acetate film of 16mm or 35mm width have offered the advantage of continuous recording for long periods of time, but the film has been subject to variations because of temperature, humidity, etc., so this type of base has not become popular. Metal tape has been used principally for those situations where the

maximum time requirement for a single recording period is but a few minutes. This type of recorder has been used most to detect and correct speech difficulties. One of the most recently developed recording bases is a paper tape which is lightly surface-impregnated with a metallic powder. This tape, according to reports, has high fidelity characteristics and may be cut and spliced in any desired sequence, very much as motion-picture film is edited.

These and other recent developments in equipment and materials for instantaneous recording would seem to justify the prediction that, within a very short time, some type of instantaneous recorder will be as essential to effective music education as the phonograph and radio. The more this type of equipment is used, the better it will become — if those who use it will make their needs clear to those who develop and manufacture it. Every manufacturer appreciates and gives careful consideration to the constructive suggestions of those who use his product.



Microfilms are photographic copies of manuscripts, pages from a book, maps, charts or sheets of music — on 35mm or 16mm strips of film. The principal purpose of microfilm is to preserve and make generally available material which is rare and not generally available for reproduction by printing. It is also used extensively by banks, business houses and various industries, educational institutions and governmental offices, to make permanent but condensed records for easy storage and ready reference. A large sheet of printed material may be copied on a piece of film less than one inch square and stored in less than one one-hundredth of the space required to store the original sheet.

What does all this have to do with music education? A good illustration is the story of the head of a school of music in a western university. One course to which he gave his personal attention was history of music. He had found, in The Library of Congress, original scores of symphonies and operas. These could not be taken from the Library, but all had been copied on microfilms. He could purchase the microfilms at moderate cost, which he did. He then secured a special projector for microfilms and a large projection screen, and was able to project the original scores before the class in the history of music, discuss the original in comparison with later interpretations, and add much to the effectiveness of the course.

CONTINUED ON PAGE THIRTY-EIGHT

RIGHT: A group from Glenbard (Ill.) High School Band check their playing and intonation with a recording machine. Picture reprinted from Illinois Music Educator. The classroom scene on the opposite page is from a photograph supplied by Cleveland Public Schools Music Department.



To Contribute to Peace and Security

WILLIAM G. CARR

Conditions That Are Necessary to Achieve This Purpose Through UNESCO

Continued from February-March Issue

I HAVE tried to emphasize what I believe to be the dominant purpose of UNESCO and why I believe that purpose, and that alone, must be the controlling factor in the decisions which the Organization makes. If UNESCO is to succeed, it must, I have suggested, keep its sights fixed on that target from now on. It must receive financial support adequate to the dimensions of its task. It must have the full cooperation of all members of the society of peace-loving nations.

My fourth point is that I think UNESCO will succeed in proportion as its leadership is held by people who are competent in the fields with which UNESCO deals.

In my opinion there was present too small a proportion of professional educators and scientists last year at London, when the Charter of UNESCO was written. I recognize that it is possible for a statesman to be at the same time an educator or a scientist or a scholar. Woodrow Wilson is a case in point, and many other great political leaders, past and present, have similar distinctions. I recognize, too, that UNESCO is an association of governments and that, especially during its formative years, foreign offices will properly play an important part in its operation. However, I think that UNESCO is likely to succeed better if at least half of the delegates at its successive general Conferences are people of standing in the areas with which UNESCO deals. I readily admit that many leaders in education, science, and culture are unfamiliar with the routines and procedures of international conferences. But, having observed a number of international conference, *I think that such unfamiliarity might often be a substantial advantage.* If I must choose, I would always prefer to place responsibility on people who know the subject under discussion rather than on those who only know the procedures.

It is my opinion, too, that even among the delegates who are professionally competent in education, science, and culture, care must be exercised to have *ample representation of those who are familiar and concerned with the education of the masses of the people — the elementary and secondary schools.* The universities and other agencies of specialized higher learning have their place too. That place is an important and honored one, but it should not be an exclusive one. The General Conference of UNESCO seems to be a very remote affair to

a fourth-grade teacher in Platte, Nebraska. It will be a mark of statesmanship and vision if the governments who send delegations to the meetings of UNESCO will remember the millions of ordinary teachers who desperately want to understand UNESCO and to help in its work.

When we turn to the extremely important question of the leadership of UNESCO in the Secretariat, it seems to me that the case is even stronger for *appointing, to all key positions, men and women who have a substantial experience and skilled professional knowledge of the fields in which UNESCO is supposed to operate.* The Food and Agriculture Administration selected one of the world's great experts on food and agriculture to be its Secretary General. I hope that the United Nations Educational, Scientific, and Cultural Organization will select all the members of its Secretariat from among the world's outstanding educators, scientists, and scholars. *There is no substitute for competence.*

Modifying Educational Practices

Finally, I think that UNESCO will succeed in proportion as it finds ways actually to influence and modify the educational, scientific, and cultural life of its members and of other nations throughout the world. Of course, under present conditions such influence can only be exerted with the consent of the member states. It is not an accident that the Constitution of UNESCO, like the Charter of the United Nations itself, provides that the Organization may not interfere in matters which are essentially within the domestic jurisdiction of any country. That is as it must be. Nevertheless, there are many ways in which UNESCO may, without contravening these principles, influence the educational, cultural, and scientific activities of its members. Although UNESCO has no authority with reference to the educational programs of its members, it certainly has deep concern and heavy responsibility. The most powerful motor in the world spins around and accomplishes nothing unless it is connected to the machine that does the work. UNESCO will not succeed if it is just a center of whirling activity only vaguely related to the classrooms, libraries, and laboratories where occurs the real work of building the defenses of peace in the minds of men.

The Nazi educational system, to cite an example, was not, after all is said and done, a matter essentially within the domestic jurisdiction of the government of the Third Reich. We only pretended that it was none of our business. After September 1939 there were no

*This is the second installment of an article extracted from the prepared manuscript of a lecture delivered by Dr. Carr at Sorbonne, Paris, France on November 21, 1946. The original manuscript carries the title, "Conditions Necessary for the Success of UNESCO."

matters of domestic jurisdiction inside of Germany. Then the peace-loving nations recognized, each one a little too late, that German educational policy was in sober fact a matter of international concern. The surest way to protect ourselves in the future from the necessity of combatting the results of aggressive education is to develop now in each nation a positive program of education for international understanding.



There are two ways in which UNESCO can help in this respect. Both indirect and direct methods are available; both should be used. In a certain limited sense, every international conference on an educational, scientific, cultural question promotes peace and security — always providing, of course, that the conference members leave the assembly halls better friends than when they arrived. Undoubtedly UNESCO should foster such meetings of men and of minds. The exchange of teachers, books, and students is another illustration of these indirect methods. In conducting or encouraging such indirect activities, UNESCO would be continuing, no doubt in better ways and on a large scale, certain kinds of activities that had become well established during the last fifty years.

Such indirect efforts are not likely to be adequate. International conferences and international exchanges have flourished vigorously for many years, but wars came nevertheless. While the universities exchanged scholars, while their libraries borrowed others' books, while the intellectual leaders traveled in cosmopolitan circles, the elementary and secondary schools, with few exceptions, were untouched and unaided. In fact, some enterprising social statistician may, one of these days, present us with a dissertation showing a high degree of correlation between the number of professors exchanged and the number of wars fought.

A more direct assault upon the problem of education for peace and security, particularly in the elementary and secondary schools, should therefore occupy an important part in the planning of UNESCO. This direct assault requires new devices to meet new needs. There is no tradition behind it, as there is behind the indirect methods. For these reasons, it is painful and troublesome. There will be an inevitable tendency, governed, I suppose, by some malign law to which all social organizations are subject, for UNESCO to do all the easy, traditional, safe things—write yearbooks, publish directories, call conferences, compile statistics, and adopt resolutions, rather than to make a frontal attack on the central problem of education for international understanding. Yet, in spite of all hazards and difficulties, such an attack is necessary if UNESCO is not to fail and betray the exalted hopes with which it has been launched.

To be specific: *It seems to me that the very least that should be done is to establish an inquiry into the methods now being used in the various member states and in other states for teachings which contribute to peace and security.*

Without wishing to make a complete advance blueprint for such an inquiry, let me suggest in a little greater detail one way in which such a study might be conducted. It might begin with a general review of the relevant parts of published syllabi and curricula from all

"UNESCO means much more to me since I have read and reread the first installment of Dr. Carr's article in the February-March Journal. I am eagerly awaiting the concluding installment." . . . "I want every principal and teacher in our school system to read the article." . . . "Dr. Carr should have the applause and support of every citizen." . . . "If the UNESCO he visualizes is to become a reality, it must take form in the minds and hearts of our people." . . . "My concept of UNESCO as a perfunctory but futile gesture has been completely revised. I believe there is hope for its eventual success if enough people understand it, have faith in it, and work for it along the lines proposed by Dr. Carr."

These sample statements unquestionably echo the unvoiced thoughts of many, many Journal readers. The implication is obvious. There is a big job to be done.

Dr. Carr's article has added significance in the light of the results of the Conference on UNESCO held in Philadelphia, March 24-26. The Conference was called by the U. S. National Commission for UNESCO to acquaint representatives of national organizations with the aims, objectives and program of UNESCO, and to discuss ways by which these organizations can take part in carrying out the aims and program. The Conference may well have marked the inception of a movement which will contribute vastly to public understanding and to guided action of our leaders. Without such understanding and action, initiated in the United States but extending around the world, we cannot have peace and security through UNESCO or any other medium.

The importance of the Philadelphia Conference in relation to the principles set forth by Dr. Carr can hardly be overestimated. Despite the flippant and nondiscerning treatment accorded the event by Time magazine and other newshawkers, it was a serious occasion in National and World affairs, and was, on the whole, successful. But it was only a beginning.

Several hundred associations were represented at Philadelphia, including of course, the National Education Association, the MENC* and all other NEA departments. A logical next step would be for these organizations, with others not participating in the Philadelphia meeting, to cooperate in promoting voluntary state, sub-state, and local conferences on UNESCO. The potential power of the organizations in the United States is tremendous. Here is a purpose for which the forces can be effectively focused, fused, and used. For such a project it would be worth the effort to organize the organizations.

*The MENC was represented at the Conference on UNESCO by M. Claude Rosenberry and C. V. Buttelman.

members of UNESCO and from non-member states that are willing to participate. The staff in charge should, of course, be international in composition and should be employed by UNESCO especially for this study. In addition, any member of UNESCO should be at liberty to assign a professionally qualified citizen to serve on this staff.

After the review of the printed materials, the staff should visit a cross-section of schools and colleges for the purpose of firsthand observation in every participating country. This phase of the work should be free from any taint of censorship or spying. It should be conducted on the assumption that no nation wishes to teach its youth attitudes that may lead to aggressive war. No attempt should be made to compare the educational system of one country to that of another in terms of reproach. In its visits to the participating nations the international staff of UNESCO would observe and report on such matters, among others, as these:

How do the schools and colleges teach about the United Nations — its history, its program, its structure, its problems?

How do the schools and colleges relate the teaching of national history to the history of the rest of the world?

How do the schools and colleges teach about wars? Do they teach about the sufferings and degradation which result from war?

What books, motion pictures, radio programs, and other teaching methods are used to give young people a reliable and friendly understanding of how the rest of the world lives?

The visiting staff would be free to engage in conferences with educational and civic groups in each country visited, offering counsel where requested and remaining silent otherwise. Such a staff, if carefully selected, would by its very presence encourage the consideration of wholesome educational policies. Its studies should not be merely routine pedagogical inquiries but should also include the social and economic orientation of the educational system.

After the study is completed, the best and most constructive practices discovered should be compiled into a report and made universally available. Please note that the report would not declare that any nation is doing a bad job of education for peace. The study would promote its purposes by giving praise to excellence, wherever found, and by making good practices available to all.

The Secretariat should be authorized in advance to publish the results of the study without a required review by the General Conference or any other organ of UNESCO. Instead of being a report by UNESCO, the document would be a report of a professional staff to UNESCO and to the member nations. Many threatening difficulties and tensions could be avoided by this procedure.

After the study is published, the Executive Board of UNESCO should review its findings and then should submit a Convention to the General Conference. The exact terms of this Convention should be determined in the light of the results of the study, but at least the member nations should agree, through their own respective constitutional processes and within the limits of their respective systems of educational administration, to utilize their schools and other educational institutions for the development of international understanding and thus to contribute to peace and security.

After such a Convention is accepted by the General Conference it becomes the duty of each member state, under the provisions of Article IV and VIII of the UNESCO Constitution, to report periodically on what it is doing with reference to those agreed purposes and procedures. The General Conference should call for these reports annually. They would become, in effect, yearly supplements to the report of the inquiry. At intervals of a few years it might be useful to repeat the original investigation, in order to measure progress and to reawaken enthusiasm.

The Question of Federal Powers

Two objections are sometimes raised to specific proposals such as the one I have just developed. The first is that because certain federated governments, like the United States or Canada, for instance, do not have jurisdiction over the conduct of education in their respective states or provinces; these nations are not empowered to sign a Convention of the kind proposed. I do not agree. It seems to me that the United States, for example, could in perfectly good faith and with binding effect sign an agreement to use all the resources available to it, under its arrangements for educational control, to teach international understanding and to discourage opposite kinds

of teaching. We have a Federal Office of Education which exerts noncoercive leadership and influence in all of the states and localities. We could, if necessary, obtain the signatures of the various state educational authorities. We have professional and civic associations that are deeply interested in education for peace. Our State Department and other branches of our Federal Government have contacts with educational agencies and institutions.

If it became a part of the announced foreign and domestic policy of the United States Government to promote education for international understanding, many constructive things would happen in the schools and colleges of the country, public and private. These institutions would not be coerced, it is true, but the good results would happen as surely as though the requirements were engraved on the statute books and accompanied by dire penalties for non-compliance. The results are what count.

You will have noticed, perhaps, that with respect to the one central problem of educating for international understanding, the legal relationship of UNESCO to its members might become somewhat similar to that which prevails, as far as education is concerned, between the Government of the United States and the forty-eight commonwealths which compose my country.

The Question of Sovereignty in Education

A second objection to my proposal is sometimes voiced by those who tremble lest national sovereignty be impaired in so delicate a matter as education. The fear is not justified, but it certainly exists. This is the fear which kept the League of Nations from entering the field of education when its Covenant was drafted. This is the fear which in 1921 caused the Assembly of the League of Nations to strike the word "education" from the resolution creating the Committee on Intellectual Cooperation. This is the fear that very nearly kept the word "education" out of the United Nations Charter. *Will that groundless fear drive UNESCO to become just a clearinghouse for information, a service station where people and books may be exchanged, a forum for eloquent discussions?* These are useful functions, no doubt, but is there any one who thinks they are adequate to the needs of the hour? Let UNESCO's program be as daring *in action* as the Preamble to its Constitution is *bold in words*. Let UNESCO set out to influence as directly as possible the education of all the youth of the world.

On Behalf of Teachers

I should like to say a word on behalf of the million teachers of my country. I know these teachers well. I think I may also venture, as UNESCO observer for the World Organization of the Teaching Profession, to speak for many other teachers, too. If they could speak through me to the Delegates now gathered in Paris they would, I feel sure, beg the leaders of UNESCO to help them and their colleagues around the world to "contribute to peace and security."

Many of these teachers are scientists as well as professional educators. They are not opposed to the exchange of information which helps to create a more exact knowledge of the sciences. They are willing to see such exchanges fostered under the banner of UNESCO, partly because they are good things to do in

CONTINUED ON PAGE FORTY-TWO

Widening the Base of Our Organization

THURBER H. MADISON

ONE of the special areas of the rapidly developing Advancement Program of the MENC is the student membership and student activities project. Plans call for the setting up of an eventual membership classification and a related activities program for undergraduate students in music education. The project originated in a recommendation by all six of the Division Consultants Councils in 1945. In 1946 the National Board of Directors at Cleveland, acting upon this recommendation, authorized a projects committee to make inquiries, to conduct discussions, and to carry out an experimental program of student participation in state and division activities of the MENC.

Work on this project has been organized under the MENC State-Division-National plan, in cooperation with the affiliated state associations. Committees representing these three levels of conference activity have now been appointed and are working on a program of thought and action for the coming year. Formal beginnings have been made at the six Division conventions this spring. Division committees made up of local and state members have discussed general principles and formulated certain tentative working conditions. State committees have organized themselves more thoroughly and are now commencing work on the individual state programs. Students have been encouraged to attend the MENC Division conventions. Encouraging reports have already been received of student discussion groups, and students everywhere are showing a keen interest.

It is hardly necessary to present arguments in favor of this project. The plan is so attractive and so obviously sound that few will gainsay its value to the student and to the Conference. Indeed, there is quite a temptation to dismiss the matter with the notion that the plan is bound to succeed on its own merits, or at best through the efforts of energetic membership committees. Since most of this work will be done in and through institutions of higher learning, there is a tendency to regard the new project of concern only to those in the field of teacher education. It is the purpose of this discussion to call attention to the need for universal understanding and support for this important and challenging project.

Although many avenues of inquiry and experimentation remain to be explored, some details of the membership plan seem virtually certain. Of necessity there will be a fee, but it will be kept at a very minimum, for the Conference does not seek to enrich its treasury at the expense of the student. The amount of the fee has not yet been established, but it has been generally agreed that the student members should pay a substantial share

THE TITLE is the editor's invention. The manuscript, submitted by the author, who is national chairman of the MENC Committee Organization on Student Membership and Student Activities, bore the caption "Participation in the MENC by Our Teachers-in-Training." Readers who are music educators in service may wish to write their own title—something like "Widening Our Own Professional Vision." Careful reading of the article by every music educator is recommended.

of the actual costs for processing and servicing the memberships. As a part of his membership privileges the student will receive the JOURNAL, probably through the same club subscription plan which has been in effect all along. His membership will very likely include privileges of attendance at state and division conventions just as our full membership plan now provides, and to this end the cooperation and consent of each of the affiliated state associations will be sought. Furthermore, in the planning of state and division conventions it is more than probable that at least one meeting will be set aside for programs or panel discussions by and for music education students. It is also possible that in connection with conference activities many groups of students will hold their own campus meetings through which they may organize and make more effective certain types of conference participation. The student will be eligible for student membership as long as he pursues his formal education. As soon as he commences his professional activities he automatically transfers to full membership status.

The plan as contemplated has some very obvious advantages. Foremost is the tremendous stimulus which such association should bring to undergraduate students now pursuing their collegiate studies. There is the inspiration to be derived from association with active members of the music education profession. Such pre-professional association could also do much toward making more meaningful various courses in education and music education. There is the further advantage that membership once commenced in this manner has an excellent chance of being continued after actual professional work is undertaken. Such a membership plan ought also to help reduce the rather abrupt and formidable transition which the student now undergoes at the time of graduation, when he ceases being a student and assumes his place in the teaching profession. The experience of being a student member of our valued profession should help him as a beginning teacher to realize more quickly his professional goals. It is wasteful of human resources when beginning teachers must spend several years in teaching before they can be called "experienced," and there is every reason to believe that if our student membership program can be developed into a series of meaningful activities we may look forward to developing "experienced" teachers much sooner than we now do.

With such fine and convincing arguments in favor of the project it should not be too difficult to interest our students into taking out Conference membership. The

THE general purpose of the Committee on Student Membership and Student Activities is to organize and carry out the program of student participation in the MENC authorized by the Board of Directors at the Cleveland 1946 Convention. Based on the results of the investigations and experiences of the state-division-national committee organization, recommendations will be made for incorporating in the MENC Constitution a new section prescribing the details of eligibility, privileges, and dues pertaining to the new student membership classification. The committee will encourage student participation in state, division, and national conventions and other activities of the professional organization, and will enlist the cooperation of the department heads, instructors and students in teacher-education institutions in developing plans and procedures through which a student participation program may be set up and carried on by the students with the cooperation of their respective institutions and the MENC.—From a directive issued to the MENC State-Division-National Committee Organization on Student Membership and Student Activities.

challenge to us is to make that membership worth something. It is to the credit of those who have devised the over-all planning of this project that a program of inquiry, discussion, and experimentation will preface any setting up of a definite membership plan on a national basis. Our committees will want to build solidly for the future. It is one thing to accumulate impressive membership lists, but it is quite another matter to insure that these new members of our professional family enter into a relationship with us that will be stimulating, informative, meaningful, and inspiring. Unless values of this nature are associated with the new membership classification we cannot hope to maintain sustained student interest in such membership.

How may we, therefore, insure desirable working conditions for our student members? The answer is to be found in a program of worthwhile and purposeful activity. It is significant that the official description of the project reads "Student Membership and Student Activities." Since we do not know the exact nature of worthwhile activities we must await the results of our experimental program before we can confidently propose a tried and tested membership proposal. In the meantime we can hardly afford to experiment blindly and we do not want to assign our students "busy work," for their time is too valuable and their opportunities for Conference participation decidedly limited. It would be well, therefore, if we could formulate some basis for judging the validity of a student activities program and for selecting, at least tentatively, certain areas of participation in our professional organization.

We do not need to be unnecessarily concerned by certain differences in psychological outlook between undergraduate students and music educators in service, as real and profound as these differences can be. These differences we will discuss presently. Our problem is first to be clear on the underlying philosophy of membership in a professional organization. The chief purpose of such membership is generally considered to be the development and continued growth of the individual. In this respect, therefore, there are no differences between student and professional membership, for both have the same objective and both will pursue the same methods to achieve these ends. Differences between the two types of membership, hence, are differences in degree only, and the answer to certain problems connected with

the student membership plan can be found in an analysis of membership in general.

How do professional organizations provide for the individual growth of members? Their methods have one thing in common, for, from a functional standpoint, they all represent *purposeful activity*. The logic of this is that a worthwhile member is an *active* member. One type of activity consists in the provision for the dissemination of all types of information related to the area served by the professional organization. Here again the logic is clear. The worthwhile member is an *informed* member, and he becomes informed because he goes into action in order to acquire this information, whether by reading or by attending organized gatherings sponsored by the organization.

Another method for promoting the growth of members consists in setting up machinery for the free exchange of ideas and experiences. Through such exchange individual members are stimulated into *creative activity*, and the rewards from this type of action are indeed great. Here the logic of our philosophy is most compelling—the worthwhile member will seek to exchange his own ideas and experiences with the ideas and experiences of others—and, in so doing, will add immeasurably to his own professional stature, and make a contribution to the growth of fellow members. Last to mention, but certainly not the least of the values of good membership are the pleasant concomitants of professional association—the social, recreational and inspirational values. The inspiration of good fellowship and association with workers who share similar ideals are always desirable attributes of worthwhile membership in a professional society.

We have now made a rather hasty psychological analysis of the functions of desirable membership in a professional organization. Further thought in this direction might be quite profitable, for such analysis can be very helpful in determining valid objectives of an activities program for students. It is satisfying to contemplate that our MENC organization is admirably equipped to provide the functions which have just been described. Through its official JOURNAL the MENC provides for the dissemination of information on subjects of a wide range of interest. Through the efforts of the many affiliated and auxiliary organizations within the national body there are held every year countless conventions, conferences, demonstrations, clinics, festivals, festival-competitions and discussion groups. It should indeed be a challenge to student membership committees to devise ways and means of placing this vast source of professional knowledge and stimulation at the disposal of undergraduate students.

Space does not permit any description or analysis of the differences in psychological outlook between undergraduate students and members in the profession. On the other hand, our own recollections of our undergraduate experiences ought to be sufficient to remind us that these differences do exist. When these differences are not too great, it is possible to plan activities and programs which will appeal to both groups. Undoubtedly the majority of programs at our conventions can be so planned, and with a little foresight provisions could be made to broaden the nature of the offerings as to be of interest to students as well as teachers in service. Furthermore, there is every hope that as our program

of service to our students gets under way, differences in vision and outlook may be greatly reduced. Nevertheless there will always be certain almost irreconcilable differences between students and active music educators, brought about by the sometimes necessary abstractness and organization of curriculum offerings. For this reason committees are almost unanimous in suggesting that at least one meeting at every music educators convention be set aside for the exclusive purpose of serving the needs and desires of student members.

We shall not take the space here to present suggested areas of student participation in state and division conferences. These are being studied and some of the more promising types of activities will be tried and reported on in the coming months. The foundation to the entire project, however, is the *state program*. It is here that the individual student is reached, and the state unit is usually small enough so that every music education student has a fair chance of sharing in at least some aspect of Conference activity during the period of his formal education.

It is not possible to elaborate on the tremendous challenge which this project offers to faculties of music education departments in our conservatories, colleges, and universities. There is need for boldness and con-

servative treatment at the same time. Many of the proposed activities are fully on a par with classroom demonstrations and student teaching, and philosophies of instruction could well be broadened to include aspects of the student membership program. This project should be discussed and followed closely by curriculum committees on higher learning, and student membership committees will be most appreciative of aid and advice from curriculum and other committees. While bold and progressive thinking is certainly in order, we must also proceed carefully, for some of these activities, particularly Conference attendance, can, unless well planned in advance, adversely affect the routine of an institution.

Let us close with this word of admonition. We who now enjoy membership privileges should indulge in some self-analysis. Is our own membership in the organization all that it should be? We must remember that these students are likely to be highly impressionable. We as members of the music education profession are going to be closely observed, and what these students see and hear of us will count a great deal with them. We will do well, therefore, to see that we are living up to the high standards of good membership which they are quite likely to expect of us. Our entire music education fraternity must see to it that our house is in order, ready to welcome these new members.

ECCE VIDIMUS

Constance Carrier

The auditorium is full of parents,
restless and buzzing: all the lights are on,
the classrooms closed and forgotten. The clock says
eight.

And now the boys and girls emerge from the wing,
shining, diffident, fearful, stumbling a little.
They edge through the rows of benches that rise in a
curve,
and they find their places and seat themselves, and rustle,
and blink at the footlights, aware of parents beyond.
They are not even individuals yet—
only the promise, incipient, going-to-be:
the girls in their long bright dresses, the boys in new
suits,
their faces flushed and defenseless, every one
certain that he is the center, that all the eyes
beyond the kindly dazzle are staring at him.
And some of them preen themselves, and some of them
shrink,
and all of them are tense and taut and trembling,
and they nudge each other, or wait in palpitant silence,
or arrange a fold of the dress, or touch the tie.

Till the director is suddenly before them,
and the lights darken, and the rustling stops.

Swiftly and in a single motion they rise:
the chord is given: they start the Palestrina.
And with that instant they are drained of themselves,
resolved into music, simplified, absorbed.
They are possessed by it, and yet become
(for their nervousness has vanished) self-possessed.
The separate voice is separate no longer,
it makes a part of the whole of the harmony,
swelling, diminishing, to the final chord.

The lights go on again for the intermission:
they settle back, by the grace of the music given
a new composure, there on their island platform,
with a moat of music between them and the chatter,
the crackle of programs, the hum of conversation—
a moat of music remembered, music running
clear as a stream . . . They will sing again, the children,
for another hour, and then will come the moment

when the last song ends, the disenchanting let-down
when, dazed and blinded, they stumble back into them-
selves
and the lighted hall and the proud embarrassing parents.

But the music remembered will carry them through and
over
the flat familiar world. The music remembered
will take them a long way forward to being grown-up—
their first awareness, a mark of their growth more certain
than the mark on the wall. They have gone outside of
themselves.

And some of them will toss all night in excitement,
having breathed of a new air, now, for the first time,
here:
and most will find it too subtle, too rarefied—
and one, perhaps, will find in this air the substance
his lungs and his life have starved for. There could be
one.

It was Shelley, I think, who said that poetry
(or any art, I suppose) is the opposite
of egotism. And it is true reversed,
true either way for adult or adolescent—
the ancient paradox, the one commandment:
he who loses himself will find himself.
And some of us are angered, resentful of it,
try to be first, or loudest, to keep the ego
intact, untaken: some of us are afraid,
and glad when the spell is broken, the circle split,
and the poverty need no longer be exposed.
And others, possessed at moments by the magic,
feel a secret relief in the common burden,
the round of meals and getting up in the morning
and money and work and going to bed at night.
These things are real, they say, and the rest illusion.

They may be right, but I do not think they are.
I have heard the children singing, and as I saw them,
heard in my heart as they sang it: *Behold, we have seen.*

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Making Bricks Without Straw

MARY HOFFMAN

A Message to Music Teachers in the Rural Schools — and in the Big Towns Too

I HAVE just returned from a meeting of the public school music teachers of my county. We have no county organization, but had called the meeting to present matters of common interest. All the way home I thought of our teachers and of the hundreds of music teachers just like them serving in the rural communities or the small villages—the forgotten men and women of the profession, I sometimes think.

As we spoke of the spring meeting of our professional organization* in Indianapolis, one of the women said wistfully, "I'd like to go, but it is almost impossible to get a substitute who can teach my assortment of subjects, and I could not afford to pay her anyway." We discussed a visit of the state music supervisor and I asked how many wanted her to visit them. A young teacher looked worried as she said, "We are doing nothing unusual that she would be interested in observing." A man said, "Neither are we. We are doing our best under the circumstances, but it is nothing we want to show off." I understood their feeling. They did not know what a kindly, sympathetic supervisor we have, and they hesitated to be judged by the results they were accomplishing, handicapped as they were.

I wonder if we rural teachers do not have an inferiority complex. We do not hold the important state and national offices, we are not asked to sit at the speakers' table at conventions or to lead the discussion groups. We are lucky to get there at all. In the presence of these successful teachers, the ones who hold the important positions in the big cities, we feel inadequate.

Isn't it time we got away from that inferior feeling? After all, we are doing a very real job, and some of

us who have stayed in rural work have done so because we feel that we can do a far bigger job in the small school than in the large. We come to know our pupils as individuals and they come to know us as friends. We can play a tremendous part, if we will, in helping them become useful citizens of their communities. If that is not an important job, what is?

Yes, I know what you are thinking. You are remembering that beautiful chorus you heard last winter. There were fifty high school girls and they sang beautifully, and though you were thrilled, you went home discouraged because, try as you will, you cannot make your chorus sing like that. But just a minute. There were 500 girls in that high school. Can the other 450 sing like that? You have 45 in your girls' chorus, and there are 50 girls in your high school. Are you being fair to your group or to yourself when you compare the singing of the two choruses? Instead of being ashamed of your group, you should be rejoicing that nine-tenths of the girls in your high school want to be in the chorus.

Or are you thinking about that last program you gave when the mixed chorus went off pitch? Well, I heard a city high school chorus go off pitch not too many months ago when singing before an audience that numbered thousands. Only a few hundred heard yours. And I think I have heard opera singers on the radio who fell a bit short of their high notes. Must you always attain a perfection that not even the professionals do?

As for orchestras! There was that splendid organization from a neighboring town that you heard two weeks ago. You came back to your little group wondering why you ever had the temerity to tell the school board you could direct an orchestra. But before you hand in your resignation, let's compare the groups.

The man who directs that fine orchestra has several instrumental teachers working under him. The children are started down in the grades with class lessons. They reach high school with several years of ensemble and orchestra training behind them. The poor have been weeded out; only the best are retained. Many of them are taking private lessons. They rehearse daily. Maybe even you could take an organization like that and produce something that sounds like music!

And what about *your* orchestra? Well, when you came last year, there had been no instruction for a year, and the high school players had been merely held together by someone who waved a baton. You fell heir to two dozen players, five of them trumpets. Half of them were freshmen who had instruments but barely knew how to play them. Your two violinists never had

*Biennial convention of MENC North Central Division, Indianapolis, April 9-12, 1947.

THE Editorial Board doffs its collective hat to Mary Hoffman, who neither minces words or pulls punches in this highly stimulating article.

"In our desire to constantly improve our methods and raise our standards," wrote Miss Hoffman when she submitted the article to the Journal, "we sometimes forget those who are trying to get equally good results without much equipment with which to do it. It is no wonder they get the feeling of inadequacy and futility I sensed among our rural teachers in our meeting the other evening. . . I have tried to say in this article what I wanted to say then to those teachers, and what I feel needs to be said to the many others just like them."

More power to you, Mary Hoffman—and to all our music missionaries in the small towns and rural areas who are making music a part of the lives of the children and adults in their communities.

a lesson. None of the others had ever studied with a professional. Those first simple numbers you attempted sounded terrible. Remember how relieved you were when the blizzards that blocked the roads in December also postponed the senior play and gave you two more months in which to prepare your orchestra for its first appearance? Are you forgetting that you visit your grade schools once a week, with no time for instrumental instruction, and whatever they get in the instrumental line must begin in high school? And then you, a vocal major, get discouraged because you cannot produce in two rehearsals a week the results your neighbor does. Who do you think you are? Superman?

I suppose few organizations inflict more torture upon a long-suffering public than do the bands and orchestras in some of our small high schools. It is true that there are some that would make any musician forced to listen want to shoot the director without waiting for sunrise. Some time ago the band director in one of our major colleges was making a plea for better instrumental teaching in our high schools. He thought some of the musicians we were sending into college bands played abominably. He was right. No one knows better than we vocal teachers who are doing instrumental work how much the instrumental work needs improving. When you are making bricks without straw, the quality may not be so good, but isn't the fact that you are making bricks at all of greatest importance? The surprising thing is not that these youngsters do not meet professional requirements, but that they can play at all. How many high school orchestras and bands in our smaller communities would exist if only those persons well qualified to teach instruments were permitted to teach them?

At a dinner meeting at one of our national conventions, one of the women at my table had come from a small town. As soon as she knew I came from her section she began explaining why she was teaching there. I wanted to beg her not to apologize. We have nothing to apologize for. All the good teachers are not in the cities and all the poor ones in the small schools. And if we are teaching in the small communities, let us make the most of our opportunities.

We have problems, of course. And chief among them seems to be lack of—well, of about everything. Not enough space or equipment or time. One teacher in my county practices his five horns, including two basses, in the music room—a cubbyhole under the stairs, with a bad echo. Another of our teachers must take her mixed chorus in installments. One period she may have three tenors and an alto and the next three sopranos, two altos and a bass. Yet she gave an operetta. I think she deserved a Distinguished Service medal.

In my school, the music and athletic departments share a small dressing room off the stage. You should smell it on Monday mornings during basketball season! But it does furnish a place to work with individuals or small groups. Last year, I did all that work on the stage, with gym classes yelling on the other side of a most inadequate curtain.

During basketball season the bleachers are set up in my classroom, the stage. We climb around and over them until the girls say if I do not make musicians of them I may at least develop a class of acrobats. We move enough planks to get the piano at the front of the



The music and athletic departments share the same quarters. The orchestra parks for rehearsals wherever there is room to set up stands. . .

stage; the orchestra parks wherever there is room to set up stands, and singing classes sit on the bleachers. But what matters are the results. I know a music teacher with a pleasant music room who has to go out and drag the students in to orchestra rehearsal. We have a grand good time on the bleachers. And the comments of our audiences would indicate that we are learning something at the same time.

Again I say, don't apologize for your job because it does not seem a very big one. Don't feel inferior because others have show groups that look—and sound—better than yours. If you are making music a vital part of the lives of boys and girls you are doing one of the most important jobs any one can do anywhere, and you should be proud of it. Don't be ashamed because the conditions under which you work prevent your doing many of the things you know should be done.

Those of us who had ancestors on the Mayflower get a little snooty about it at times, but I suspect that in some of the bleak days way back there they got discouraged at the seeming impossibilities of making good bricks without straw. Grandmother might have been a charming hostess in a lovely Colonial home, but she chose instead to ride beside grandfather on the high seat of a prairie schooner. And today you are proud of her because she had the courage to endure hardship to help build a home in a new land. The world may never be proud of us who are struggling in crowded, poorly equipped schools, overworked and underpaid, to do a commendable piece of work; but these jobs are our Mayflowers, our prairie schooners. What matters is that we give our best.

...and the boys and girls in singing classes have a grand good time on the bleachers which are set up on the stage during the basketball season



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RECENT ARTICLES dealing with the problems of strings seem to reflect an optimistic tone. There is a sincere effort shown by music educators to further the cause of orchestras.

Experiences of the past should serve as a warning. Future programs should avoid practices that contributed to the decline of strings in the past. The string student should not be subjected to years of dry drudgery in the hope that thus he will enjoy his playing sometime later. Instead, satisfying musical experiences should be sought from the start. To enjoy the string program *presently* is the key of success from the student's point of view. When paving the way for the rebirth of the strings we must not be too individualistic in our efforts or else the cause of strings may fail again. With this emphasis in mind, *good* class teaching steps into the limelight in the lower grade with these chief objectives: Good intonation, tonal beauty, standard technic and ability to read music well.

Intonation

The importance of good intonation cannot be over-emphasized. Essentials of playing in tune are good ear, correct left-hand position, well-tuned instrument and a constantly alert attitude on the part of both student and teacher to guard against false tones. Time should be set aside regularly in class, orchestra and private practice for the improvement of intonation. When working on this project, a concentrated listening attitude should be developed in the player. It is a well-known fact that while accidental slips are possible even with the best players, most of the faults of intonation are typical and habit forming. While it is needless to worry about occasional slips, the tendencies that cause habit-forming faults should be controlled with utmost care. Such tendencies are, to mention only a few, the flat third and seventh degree in a major key, and the sharp first and fourth degree; chromatic shifts with the same finger and descending shifts that are too short; half-step distances, especially on two strings, that are commonly played too wide; whole-step distances, especially between the second and third, or third and fourth fingers — usually too narrow. With a beginners' class, intonation difficulties are so typical that an experienced teacher *anticipates* a possible false tone, and centers the pupil's attention on the correct interval before the mistake is made.

Scales, sequences and broken chords are the best means for improving intonation. But these should not be applied as a drudgery, and should go straight to the point. It is best to practice the corresponding scale in the key of a composition studied. Without the use of

music, thus permitting utmost concentration on the instrument, sustain every note for one second, and while playing slowly, recite (a) the number or syllable, (b) the letter for each note. Later, in the same manner, call for high third and seventh and low tonic and fourth degrees. Also practice selections from the material studied with every note sustained, correcting faulty intonations immediately.

Tone Quality

The instrument as well as the equipment and technique of both hands have a bearing on tone quality.¹ As a rule, a well equipped and inexpensive instrument gives better service than a neglected finer instrument. Bridge and nut (saddle) should be properly fitted. They are frequently too high on the higher string side, especially if metal base strings are used. The bow hair should be clean and fresh. On the average, the bow should be rehaired after about 400 hours of playing, whether the hairs fall out or not. This is based on the assumption that a professional player rehairs a bow about three times a year. Metal strings and strong playing will considerably cut down this time. Strings should be cleaned with alcohol at regular intervals (don't spill it on the varnish, though). Wrap the instrument thoroughly with soft cloth (flannel) to keep it clean and to cut down temperature changes. A well-kept instrument will give a clear tone, free from fuzziness. Too much rosin gives a fuzzy tone while too little of it does not catch the string. The bow should be drawn at a right angle with the string; it should not be pressed too hard (scratching or dull tone) nor too little (overtones, whistling, colorless, thin tone). The contact point of string and bow must be well selected: On the center between bridge and fingerboard for mezzoforte and normal bow speed; near the bridge for slow sustained strokes and in *forte*; toward the fingerboard with greater bow speed, and in *piano*. The bow length should be sensibly divided and correlated with the note values. A relaxed free-bowing style may be achieved by a natural, flexible but firm bow grip. The bow should not be lifted away from the strings completely, but should be laid upon them. The arm should be relaxed as if hanging from the shoulder on one side and resting on the bow on the other. Thus a naturally round and full tone may be achieved without much effort, which should be modified at will if finer effects are desired.

On the left-hand side, the method of finger application

¹For a more detailed exposition of this subject, the writer's *Report for the Instrumental Classes of the Modern American School* may be obtained from the School of Music, University of Illinois.

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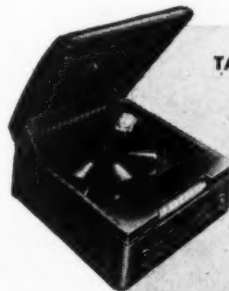


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and vibrato are important factors to consider. The finger impact should be decisive, firm and equal on all fingers. The release of a finger should be instantaneous and springy. The quality of ascending and descending tone successions should be alike. The fingers need great strength for these performances. However, an indiscriminate pounding of the strings should be avoided. Weak hands and fingers naturally require more effort than strong ones. The finger pressure should not be released after the impact but should be sustained for the duration of the tone. It should be placed at a good angle so that the fingertip covers the string from both sides. Frequently the string is not pressed down sufficiently or is pressed with wasted effort on one side only.

The following facts² about vibrato may be helpful to the teacher. The *extent* of the vibrato is the most variable element in a good vibrato. A wider vibrato is needed in *forte* than in *piano*. A vibrato that is pleasing in *piano* may be unnoticed in *forte*. For wider vibrato, the use of larger movements are needed, involving the wrist and even the arm. This is a highly coordinated procedure, and in the first attempts it may as well be left out. In the early stages of vibrato, the finger and hand movements should be emphasized. To appreciate a small and narrow vibrato it is advisable to play with a soft tone at first.

Regularity is the secret of a beautiful vibrato. Irregular vibrato is caused by stiffness, fatigue and lack of coordination between finger, wrist and arm movements. As a rule, stiffening and tiredness accompany the first vibrato attempts. Therefore, it is advisable to start practicing vibrato on short notes, interrupted with relaxed rests.

Various Teaching Approaches

Many of the older methods reflected the influence of "Solfeggio" and started in the key of C. They offered a musically sound but technically illogical foundation.

²Ibid.

Newer methods, with few exceptions, start with the sharped keys. This procedure is sound from a technical point of view, permitting the use of unified finger patterns on all strings. While most of the older methods are not attractive enough for the beginner students, many of the newer methods based on a melodic approach—and rightly so—are inadequate from the standpoint of tonality treatment and technical material. It has been the writer's experience that a great number of recently trained violin students have an insufficient sense of tonality, *i.e.*, a sense to play the right notes in a certain key. Many students being trained more on "patterns" than keys, play a C-sharp in the key of G without being disturbed. A student should have the ability to feel that F-sharp does not fit in C major and that B should be flatted in the key of F. To develop this sense, he should play scales, sequences and broken chords in *connection* with pieces, either in solo or ensemble. A short cut to make a student key conscious is to have him play the corresponding scale immediately preceding a piece. Hence, those methods are commendable which combine scales and tonality sequences with the more pleasing musical material. When using a method starting in the sharped keys, the teacher has the responsibility to explain the matter of accidentals and key signature, *i.e.*, why certain notes have to be sharped (or flatted) in certain keys. Since knowledge of the fundamental key (C major) is essential to understand the other keys, it has to be explained before the other keys are dealt with. If this problem is neglected, the otherwise attractive use of sharped keys at the beginning leaves a serious gap in the student's experience.

Beginners play better if their eyes are kept on their instrument. Hence it is wise to teach by rote at the very beginning. This idea, to avoid note-reading in the first playing attempts, is gaining popularity. Just as the child learns to speak before he learns to read, the beginner string player might as well learn to produce tone before he tries to read and play at the same time. A great

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deal of the essential material, such as open-string bowings with a variety of rhythms, five-tone patterns, scales and simple sequences, may be explained or demonstrated to the beginner, who will readily grasp it without looking at music. Even the simplest open-string study in any method is a complex task for the beginner. To play it from music, the student must hold the instrument, the bow, perform bowing movements, follow the notes and keep time.

It is a good principle to concentrate on but one problem at a time. Thus it will be beneficial to teach the following factors separately at first: The functions of the left hand, that of the bow, and note reading. Preliminary studies might consist of holding the instrument correctly while playing rhythmic open-string pizzicati, open-string bowings, pizzicati of various finger patterns and scales, rhythmic tapping and note naming. After the single elements are mastered a combination of these should follow, and only as a final stage, playing from music, using both fingers and the bow.

In preparatory rote studies it is best to introduce all four fingers at once. This establishes the correct left-hand position. The only difficulty that may arise at this point is the use of too large an instrument; this should be avoided if at all possible. The "finger-after-finger"

method often throws the hand into a bad position, especially if a long time is spent on drilling the first and second fingers. This approach is justified when learning to read from notes; otherwise the student gets confused if too many written notes are thrown at him at once. In a rote approach there is no need for this precaution, and all four fingers may be introduced simultaneously. After a feeling for correct hand position has been established, reading of material—organized in the traditional manner—is suggested.

It was suggested at the Cleveland meeting³ that all essential bowings and all positions should be introduced within the first three lessons. While the value placed on this procedure seems greatly exaggerated to the writer, there is no reason why position playing by rote could not be introduced much earlier than has been generally done. If it were not for reading difficulties, the positions could be introduced very shortly after or even concurrently with the first position. As a matter of fact, the third and fourth positions offer many attractions for the beginner. The left-hand position is very easy and

CONTINUED ON PAGE FIFTY-EIGHT

³Meeting of the Committee on Instrumental Music Classes at the biennial convention of the MENC, April 1946.

The Audio-Visual Aids of Tomorrow

CONTINUED FROM PAGE TWENTY-THREE

It seems reasonable to predict, therefore, that microfilms of rare manuscripts or original compositions will become increasingly popular for music education, largely because they offer almost unlimited opportunities to obtain and use materials which cannot be made generally available in any other form.

The sound-motion picture has been acclaimed the panacea for all shortcomings in bringing the performance of outstanding artists and musical groups to students of music. It is said to be second only to television in providing an opportunity to study and be guided by the performance of the best. The second statement is true; it is possible to produce sound motion pictures which will bring to every classroom the finest artists and musical organizations in the world. There is one major limitation, however, which has retarded the extensive production of such films—cost of production as compared with possible returns from film sales or rentals. Top musicians can be used in a feature motion picture, such as "100 Men and a Girl," which is shown in theatres, hopefully, to recover the production cost and a small profit. Films of similar length, presenting the leading orchestras and operas, would not cost quite as much, but no stretch of the imagination would permit a producer to believe that he might secure enough orders for prints or rentals from schools to cover production costs, not to mention profit. In other words, it is not practical to produce such films, unless they are designed primarily for use in theatres.

There are several theatrical "shorts" and teaching films of one or two reels which present individual compositions, portions of symphonies or operas, or the performance of one section of an orchestra. These are interesting subjects and are well produced. In general,

however, the limitations of recording and reproduction with 16mm motion-picture film do not provide results which are satisfying to the trained musician. The techniques of instrumental performance might be presented effectively on motion-picture films, but, again, developments in this direction will depend largely upon demands and acceptance among music educators. No producer can long continue to invest in such subjects unless there is a promise of returns which will recover production costs at least. To date, very few attempts to produce this type of material have been successful.

It is predicted, therefore, that clearly defined requirements of music educators, determined by the membership of the Music Educators National Conference and its affiliated organizations, will be required before we can expect any major contributions to music education in the form of sound motion pictures. If such requirements are defined—and supported by substantial purchases of prints of the completed films—there are various motion-picture producers who will be ready to tackle the problems of production and distribution.

In conclusion, there are very few new and startling developments or changes to be expected in the mechanical devices and related materials for use in music education—unless the music educators, individually and through their various organizations, encourage such developments through the much greater use of the equipment and materials currently available. Furthermore, there is a definite need for community of thought and readiness for action, among those who would like certain materials and equipment, for the guidance of producers and manufacturers. It is only through such cooperative effort that major and permanent advances can be achieved.



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The State Supervisor of Music

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An Important Factor in the Development of a State-wide Music Education Program

AN IMPORTANT PLANK in the long-range program of the Music Educators National Conference is that which includes the promotion of the movement to establish the position of state supervisor of music in every state not now having one. This might lead one to think that the attention of music educators is to be focused on the completion of a project which might be lagging when, in reality, it is the *beginning* of such a movement. Information in the files of the MENC office in May 1946 revealed that there are but eleven states which have a designated director, supervisor, chief — or what have you — in the field of music. This means that thirty-seven states, or more than three-fourths of the total, assume no responsibility for state-wide organization or leadership in the field of music education. Full reason, then, for the MENC to diagnose the situation, prescribe the remedy, and to concentrate every effort toward obtaining it!

Many states have already shown a receptive attitude. They are requesting information but there seems to be little available. Some of the questions they are asking are of a most practical nature, such as: What is meant by state supervision? How does it get started? What conditions make it proficient? What are the ultimate advantages? How much does it cost? Being unable to furnish any "black and white" data of recognized value in response to these questions, it would seem logical to try to get some first-hand information from those eleven states which are already "on their way." It was to serve this purpose, obviously within very limited proportions, that the following questionnaire was sent to each state supervisor of music. Realizing the innumerable demands upon their time, but underestimating their almost sacrificial interest in the problem, the ques-

tionnaire was made as brief as possible. Assuming that the first step in setting up a state-wide plan of music organization would be to secure someone to direct it — the state supervisor — these questions concerned the problems to be met in creating that position.

Following are the questions which the eleven state music supervisors were asked to answer:

- What are the duties and responsibilities of the position?
- Does the position carry authority or is it to serve in the capacity of advisor?
- How does the position make direct or indirect contact with every district in the state?
- Does the position touch all levels of public education in the state from the first grade through college, or is it concerned with but the elementary and secondary levels?
- What are the qualifications for the position, and how is the appointment or selection made?
- How much does the position cost the state in salaries and expenses?

The following statements, digested and summarized from the answers given by the state supervisors, should furnish tangible and reliable information for those states who are taking the initial steps toward state supervision.

The Responsibilities and Duties of the State Supervisor of Music, in most of the states having such an office, include:

- (1) The promotion, guidance, and supervision of all the music in all the schools from kindergarten through the graduate school.
- (2) Correlation of the teacher-training program with the needs of the schools.
- (3) Representing the State Department of Education in all matters pertaining to the field of music.
- (4) Visiting the schools so that conditions and circumstances would be observed and suggestions made for improvement.
- (5) Sponsoring conferences, clinics, and demonstrations for the purpose of training in-service teachers.
- (6) Dispensing information through correspondence, bulletins, and pamphlets.
- (7) Participation in professional meetings in and out of the state for the purpose of better understanding the problems of education in general and music in particular.
- (8) Assistance to schools and communities in solving problems relative to music.
- (9) Maintaining constant vigilance over the whole educational program so that the needs of the schools would be thoroughly analyzed and the teacher-training program adapted to those needs.

The Administrative Status of the State Supervisor of Music:

The position should carry no legal authority. It should exist as an agency, commanding the respect of both educators and musicians, to recommend and suggest. (In one state, the position was both recommendatory and authoritative, while in another it was "partly recommendatory and partly authoritative.")

Professional Scope: The position should not be confined to the elementary or the secondary level but should serve the whole system of education from the kindergarten through the graduate school.

Qualifications Required for Employment as a State Supervisor of Music:

(1) The minimum requirement is in most cases the Master's degree. Some states have no written list of qualifications, while others accept a Bachelor's degree with teaching experience. In

ONE of the special projects set up under the MENC State-Division-National committee organization plan is "to cooperate in the development of state-wide music education programs which take into account music in all of the schools of the state, urban and rural. . . . State and county music supervision. . . . is an important factor in this movement." General Chairman of the committee organization is Samuel T. Burns, Oberlin Conservatory of Music, Oberlin, Ohio. Division chairmen are: California-Western — Robert A. Choate, 5426 Brann Street, Oakland 6, California; Eastern — M. Claude Rosenberry, State Department of Public Instruction, Harrisburg, Pennsylvania; North Central — Bjornar Bergethon, University of Wisconsin, Madison; Northwest — Alvah A. Beecher, University of Idaho, Moscow; Southern — Anne Grace O'Callaghan, Board of Education, Atlanta, Georgia; Southwestern — Nell Parmley, State Department of Education, Austin, Texas.

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a few instances a Doctor's degree is required with extensive teaching experience and teacher-training work.

(2) Teaching and supervisory experience in both elementary and secondary levels.

(3) The supervisor must be both an educator and a musician.

(4) Qualifications are sometimes set up through a merit board system or state civil service plan.

Costs for Salary and Office Maintenance:

(1) The average salary range (based on 1944-45 figures) is between \$4,000 and \$6,000. The lowest salary reported was \$3,300.

(2) The traveling expense allowance is between \$500 and \$750. In some states there is a specific maximum which cannot be exceeded while in other states the amount may be supplemented if circumstances justify it.

(3) The expense of maintaining the state supervisor's office is usually included in the general budget of the State Department of Education. In a number of states, secretarial services are on a sharing basis while in others part-time or full-time secretarial assistance is provided.

Specific Services Provided by the State Music Supervisor:

(1) Assistance by means of correspondence.

(2) Furnishing information through bulletins and other printed materials.

(3) Visitation, both by invitation and by schedule, so that personal contact with the schools will be made and maintained. In some small states it is possible to visit each school every year but in the larger ones this would necessitate a sizable staff.

(4) Discussions with teachers and administrators at professional meetings.

(5) Establish and maintain contact with communities, teachers, and students through the use of radio and newspapers.

(6) Assuming leadership in the organization of clinics, workshops, large and small discussion groups, and festivals.

(7) Maintain contact and interest in music in organizations such as the Federated Music Clubs, the Grange, Farm Bureau, 4-H Clubs, etc.



Almost every state supervisor graciously contributed information far beyond that requested. Each response contained some interesting viewpoint, some different angle, or some particular bit of caution which might prove invaluable to a beginning neighbor. For instance, one supervisor was astonished at the current interest being displayed in state supervision because "we have been so long accustomed in this state to assume that music is a normal part of the school life and that it should have its own representative in the state supervisory staff." Nearly all supervisors mentioned in a particular way that the program should definitely include *all* levels of instruction rather than just the secondary level. Most of them felt fortunate that their posi-

tions did not carry authority. Special emphasis was placed on "practical experience on all levels, including teacher-training work" as a qualification for the individual filling the position. It was also very generally agreed that the supervisor must be *both* a musician and an educator — there must be no doubt about the presence of either of these qualities. It is likewise obvious that the position will not be attractive to individuals of the desired caliber if the salary is inadequate.

Luther A. Richman, President of the MENC (himself a successful state music supervisor of long experience), while addressing a state group of music educators stated, "State supervision is effective only when a professional situation exists. If it is instituted merely to create another job for someone, then *no* supervision is better. . . The position must be completely removed from politics. The qualifications must be high. The sole objective of those who appoint or elect this individual must be to find a capable person, whether he be obtained from within that state or from outside it." This makes it evident, then, that the MENC is conscientiously interested in the *quality* of state supervision to which it will lend its support. It is a well-known fact that many states, without supervision, have very effective music educators associations which have "pioneered" the music education movement in the high schools. Their efforts can be better coordinated and will rise to even greater realms of accomplishment with the cooperation and assistance of a recognized leader in the state department.

To spread the gospel of music education throughout our land is one of the "reasons for being" of the MENC. Can we not envision what a force music education will become when all states are completely unified within themselves, and are an integral part of a nationwide organization? The creation of state supervision and state-wide music education programs is but one link in the long chain of developing better educational opportunities for our children. It is a vital one, however, and the responsibility for its success or failure must be shared by all of us. If we, as music educators, are sincerely interested in the welfare of people and in doing all we can to make their lives happier, more pleasant, and more useful through music, the MENC can signal "full steam ahead" in sponsoring more effective organization within the states.

UNESCO

CONTINUED FROM PAGE TWENTY-SIX

themselves, but chiefly because they may often create a valuable by-product in the development of international understanding.

Many of these teachers are cultural leaders, too. They are not opposed in any sense to world conference and publications for musicians, artists, historians, linguists, and other scholars. They are in favor of universal literacy; they are in favor of better health education; they want UNESCO to help in all these fields partly because such developments add to the satisfactions of human life, but chiefly because they may often make an indirect contribution to peace and security.

But the teachers and a large number of other citizens, at least in my country, are not going to be satisfied with by-products. They did not go "all out" in support of an

international office of education in order to create an agency which is merely to extend knowledge, so that man may be a more skillful agent of his own destruction; nor to create an agency which is concerned merely with improving the refinements of living, when those refinements may be smashed into unrecognizable nothing by the impact of another major war. They would be dissatisfied with so limited and traditional an attack upon educational problems at the international level. They would implore the General Conference of UNESCO to act, and to act promptly and firmly, to develop teaching for international understanding and good will; they want UNESCO to remain true to the purpose, the great and noble purpose, stated in its own Constitution. They will be content with nothing less.

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BOOKS *and* MUSIC

Comments on Recent Publications by Members of the Journal's Reviewing Staff

BOOKS

New Music Horizons, Book Six, by McConathy, Morgan, Mursell, Bartholomew, Bray, Miessner, Birge. Illustrated by Jules Gotlieb. [New York: Silver Burdett Company. 236 pp. List price \$1.56.]

Examining this volume brought to the reviewer's mind the realization that the school music profession is deeply indebted to the many firms which supply the texts and mechanical requirements it calls for. In no field is this so apparent as in the elementary schools. The task of formulating music texts for six grades—music and text selection, presentation continuity, decoration, and typography is a huge one. Our very attractive elementary texts of today are evidence that the challenges have been successfully met. Furthermore, the philosophy underlying them has been so well formulated that the texts constitute an actual advance on the educational thinking of most of those using them. Thus they become guides as well as tools.

The latest book, the Sixth, of *New Music Horizons*, is an outstanding example of these qualities. The expanding interests of the sixth grader are well served by incorporating a radio project, featuring artist recital songs, stressing instrumental examples, and including the original language texts of a score of songs. Songs of the Americas are not overlooked and there is an abundant supply of attractive Old World songs and ballads.

A discussion of technical phases of music including part singing is segregated in the book, although references appear frequently.

This is a generous collection of attractive music, intelligently organized and well printed and bound. Editors and publishers both deserve congratulations and thanks.

—Charles M. Dennis

Music for Sight-Reading and More Music for Sight-Reading, by John Vincent. [New York: Mills Music, Inc. 60c ea.]

The author, who is associate professor of music at the University of California in Los Angeles, has made two excellent books containing materials ranging from elementary to fairly difficult exercises in sight reading. They are pedagogically progressive in interval and rhythm problems and should give students the satisfaction of growing power from page to page.

The material is beyond criticism as to source. No "made" music is found in either volume. On the contrary, it is all "drawn from the finest melodic sources to be found in music literature and folk-song." Mr. Vincent further states in his preface that "this gives several advantages: (1) musical taste is developed, (2) acquaintance with these themes fosters appreciation, (3) the study is practical since the reading exercises are taken from the literature one seeks to learn to read." Many instrumental themes are offered. They will be a novelty to vocalists. All of this adds up to a very attractive course in pure sight reading.

—Alfred Spouse

The Music of Tchaikovsky, edited by Gerald Abraham. [New York: W. W. Norton & Co. Inc. 277 pp. \$3.75.]

The layman, the professional, and the student will welcome this book. The editor, a distinguished English critic, has chosen essays by nine eminent authorities on Tchaikovsky's instrumental works, his songs, operas, ballets, and choral music. As the title of the book indicates, they emphasize the music of Tchaikovsky rather than his personal life. Written in a clear, entertaining style, the pages refer to thematic excerpts in the appendix to facilitate study. In giving an over-all picture of the works of this popular composer, the authors add materially to critical literature and throw considerable light on the way composers work.

—Helen Grant Baker

ORCHESTRA

Adagio, from the Toccata and Fugue in C Major for Organ, by J. S. Bach, transc. by Leopold Stokowski. [New York: Broude Bros. Score \$1.00; set \$4.50; extra parts 20c ea.]

Mr. Stokowski states that "in this symphonic transcription I have kept to the spirit of the artistic resource in contrast-

ing timbres, trying to imagine what Bach would do, had he the rich possibilities of the orchestra of today at his disposal." A fine tonal study for winds and strings. Except for the instruments employed, all blank staves are omitted, greatly facilitating score reading for the inexperienced conductor.

—David Mattern

Rachmaninoff's Second Concerto, Theme from 3rd Movement, by Sergei Rachmaninoff, arr. by Philip J. Lang. [New York: Mills Music, Inc. Full band \$2.50; symphonic \$4.00; conductor's score 75c; extra parts 30c ea.]

Arranged in E \flat . First sixteen measures of orchestral melody arranged in unison for horns and clarinets. Piano melody written in octaves for clarinets, oboe and flutes with third clarinets and larger reeds taking piano arpeggios. Requires good tuning in woodwinds especially. Playing time about two and one-half minutes.

—Calvin A. Storey

Cortege from "The Red Poppy," by Reinhold Gliere, orchestration by Arthur Cohn. [Philadelphia: Elkan-Vogel Co. Inc. Score \$2.50; orchestra parts \$4.50; piano conductor \$1.00; extra parts 50c ea.]

A nice arrangement of a number which can be handled by Class B orchestras or even some of the better Class C groups. The violin parts rarely go beyond the third position. This number should be interesting to play and enjoyable for the listener.

—Paul Van Bodegraven

Komm Susser Tod, by J. S. Bach, transc. by Leopold Stokowski. [New York: Broude Bros. Score \$1.00; set \$4.50; extra parts 20c ea.]

This familiar chorale is given a new and shimmering dress in this typically rich Stokowski transcription. The theme is announced by the cellos, supported by the string orchestra playing divisi. The chorale is then repeated by the full orchestra, including harps.

—David Mattern

My Girl Friday, from the "Walter Winchell Suite," for string orchestra, by Don Redman. [New York: David Gornston. Score and set of parts \$2.00; optional piano part 35c; extra parts 25c ea.]

This number, though not technically difficult, is likewise not as easy to play as it appears to be. The teacher cannot "work" this music chord by chord as he might a number from the classic school. Rather, it requires a phrase-wise approach, the parts being allowed to intermingle rather than to proceed by major, minor and dominant seventh chords. So it requires a group of some experience, good junior or senior high players. There are three violin parts, viola, cello, bass, and piano. The range is to V position with an extension into VI.

—Gilbert R. Waller

American Rhapsody, by Efrem Zimbalist. [New York: G. Schirmer, Inc. Condensed score \$1.50.]

The master violinist, again in the role of composer, gives rein to free fantasy in the use of episodic material such as the folk tune "O Susanna" and others typically American. These are introduced by the clarinet and bassoon, taken up in a scherzoesque treatment by the whole orchestra, and concluded with a brilliant and sweeping surge of tone. The orchestration reflects the superlative quality of Efrem Zimbalist's musicianship. A seasoned professional orchestra is required in order to do justice to this piece.

—David Mattern

Cortege Oriental, from the Ballet Suite "Khadijah," for large orchestra, by Eric Sorantin. [Chicago: Universal Music Co. Complete set of parts \$5.00; piano-conductor 85c; extra parts 35c ea.]

A very usable Oriental number. Well scored. Melodically interesting, moderately difficult. Good audience appeal. Students will enjoy playing it.

—T. Frank Coulter

Three Seventeenth Century Dutch Tunes. (In Times of Stress, See How Strong, Wilt Now Walk Before the Lord), arr. by Hans Kindler. [New York: Carl Fischer, Inc. Piano conductor 35c.]

A very useful set for training and program use. The music itself is substantial and the arrangements are excellent. These numbers should be in the library of every school orchestra.

—Charles B. Righter

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BAND

Treasure Island, by Chester G. Osborne. [New York: Mills Music, Inc. Full band \$5.00; symphonic \$7.00; conductor's score 25c; extra parts 50c ea.]

A programmatic number based on events from the book of the same name. Descriptive movements include the raging sea, the calm, Hispanola, fifteen men on a dead man's chest (a fugue), and the climax, which is a combination of themes. Easy, melodious and enjoyable. A good number to integrate with a literature class. —Calvin A. Storey

Polonaise, by Frederic Chopin, arr. by Clair W. Johnson. [Chicago: Rubank, Inc. Full band \$2.50; symphonic \$4.00; conductor's score 40c; extra parts 25c ea.]

An excellent band arrangement of this well-known number. Interesting style, moods of the original piano work well carried out. Somewhat difficult, but well worth while if one wants band arrangements of piano music.

—T. Frank Coulter

Etude Caprice, solo for B \flat clarinet with band, by Clair W. Johnson and M. Moszkowski, arr. by George Waln. [New York: Belwin, Inc. Full band \$2.50; complete symphonic band \$3.50; additional parts 20c ea.; extra (conductor) 40c.]

A showy little number for one solo clarinetist or a number of players in unison. There are six notes to the beat (double triplets), but it lies in the best register of the clarinet and therefore is not too difficult for a better-than-ordinary school clarinet player. —Frank Mancini

Grandma's Rhumba, by Henry Cowell. [New York: Broadcast Music, Inc. Full band \$2.00; symphonic \$3.00; extra parts 25c ea.; condensed conductor's part 60c.]

A novel departure in rhythm and should prove interesting. It is definitely a challenge to most amateur conductors, as the tendency would be to take the two final eights as duplets of the third beat. Might suggest that more definite directions be given for the bar content. —T. W. Thorson

Tumbling Tumbleweeds, by Bob Nolan, arr. by David Bennett. [New York: Williamson Music, Inc. Full band \$2.50; symphonic \$3.50.]

A good concert arrangement with all parts, especially French horn, interestingly written. Has easy duets for two cornets, two flutes and two trombones. A number that the public will like. —Calvin A. Storey

Fugue in F Major, by G. F. Handel, trans. by Russel Harvey. [Philadelphia: Elkan-Vogel Co. Inc. Full band \$2.50; symphonic \$4.00; condensed score 60c; extra parts 30c ea.]

A nice transcription, it gives equal opportunity to the brass instruments as well as the woodwinds to perform in the best register of their instruments. —Frank Mancini

May Overture, by Robert Clerisse, arr. by L. W. Chidester. [New York: Carl Fischer, Inc. Full band \$4.00; symphonic \$7.00; conductor's score \$1.25; other parts 50c ea.]

Within the ability of the average Class C band, easy, well written with interesting material. The first eight bars present a song-like theme with brasses. This is followed by a sprightly allegro in the reeds with the horns adding melodically as well as rhythmically at times, then a return to the first theme by brasses, then full band. The final allegro is like the first except for fuller treatment. —W. Hines Sims

Fifth Act from the Opera Faust, by Charles Gounod, arr. for the Goldman Band by Franz Henning. [New York: Carl Fischer, Inc. Full band \$4.50; symphonic \$7.50.]

The new Faust selection is a fine program number, although a little too long for an ordinary program selection (approximate time of performance, sixteen minutes). The Fifth Act of Faust really contains some of the best melodies of his well-known opera, including the famous Trio of Faust, Marguerite and Mephisto. It is, of course, melodically beautiful and interesting, technically not too difficult, and adheres to the original score very closely. —Frank Mancini

Martinique (A Beguine Fantasy), by John J. Morrissev. [New York: Remick Music Corp. Set A \$6.50; Set B \$4.50; condensed score \$1.00; extra parts 40c ea.]

The composer has given us a refreshing concert number of medium difficulty which utilizes Latin rhythms in a fascinating manner. The utilization of all sections of the band, the rhythmic plan, the modern treatment in making it a beguine fantasy and its captivating figures combine to make it a desirable concert number which will add the necessary sparkle for a program of variety. —W. Hines Sims

Fable Overture, by James R. Gillette. [Chicago: Neil A. Kjos Music Co. Full band \$4.00; symphonic \$6.00; condensed score 75c; extra parts 30c ea.]

This little overture deserves the attention of Class C and

B band directors. It is simple and direct, having many of the harmonic clichés that are inevitable in this grade of overture. Yet it also has a certain freshness. Smoothly flowing soprano and bass lines characterize the piece and it seems to this reviewer that the absence of a choppy "allegro" strain is in its favor. —Clifford P. Lillya

PIANO AND BAND

First Movement of Piano Concerto in A minor, by Edvard Grieg, trans. for piano and band by D. F. Bain. Part II, No. 1 of University of Michigan Band Series. [New York: G. Schirmer, Inc. Full band with condensed score \$3.50; full band with condensed and full scores \$4.50; symphonic band with condensed score \$5.00; symphonic band with condensed and full scores \$6.50; full score \$3.00; condensed score \$1.25; extra parts 40c ea.]

In this excellent transcription, the arranger has not been content to merely keep the band out of the soloist's way. The scoring has been handled with such good taste that at times the band enhances the solo part as much as the original orchestration. Although not technically difficult, it is not a simplified version and this reviewer would recommend it chiefly to groups where an exceptional pianist can be coupled with a fine band. —Clifford P. Lillya

INSTRUMENTAL SOLOS AND ENSEMBLES

Contra-Dance, for violin and piano, by Ludwig Beethoven, arr. by Jascha Heifetz. [New York: Carl Fischer, Inc. 80c.]

Well known in orchestra or string quartet form. In the present edition the humorous element is emphasized very skilfully. Spiccato is the dominating bowing. Students who can manage the techniques involved will enjoy this piece when playing it with the piano. Moderately difficult.

Caprice Nos. IX, XVII, XXIV, for violin and piano, by Nicolo Paganini, edited by Joseph Fuchs, original piano acc. by Lillian Fuchs. [New York: M. Witmark & Sons. 75c, 75c and \$1.00, respectively.]

These Caprices are very melodious and probably the most popular of the twenty-four Caprices of Paganini. All three numbers are well edited and furnished with good fingerings. The piano parts are resourceful and very pleasing, and comply with the style of the composer. They provide a sufficiently light background to permit the violin to stand out in the foreground at all times. Very difficult.

Sonata, Op. 94, for violin and piano, by Serge Prokofieff, edited by Joseph Szigeti. [New York: Leeds Music Corp. \$3.00.]

This delightful composition is a pearl of modern violin literature. The optimistic and vigorous first movement, the gay Scherzo and a very ornamental Andante lead into a brilliant Allegro con brio. This last movement with its exuberant rhythm is probably the gayest, roughest-toughest climax in the whole violin sonata literature. A very difficult composition, recommended for the concert repertoire of the very best ones. —Paul Rolland

Mazurkas Nos. 1, 2 and 3, for violin and piano, by Eugene Ysaye, edited by D. C. Dounis. [New York: Mills Music, Inc. \$1.00 ea.]

Eugene Ysaye, the Belgian master, was one of the brightest luminaries in the long tradition of great violin playing. Nevertheless, his compositions and arrangements are sparsely represented in the catalogs of American publishers. Mills Music, Inc., performs a service in bringing out these three Ysaye pieces written in the elegant, old-fashioned style of the frock-coated era so recently past. Though their musical content is slight, the technical skill necessary to their performance is rather overwhelming. The pages bristle with double stops, artificial harmonics and other tricks of the virtuoso violinist. Fingering and bowings have been worked out in great detail by the editor. —Robert H. Rimer

Adagio in G, violoncello and piano, by Franz Schubert, trans. by Gregor Piatigorsky. [Philadelphia: Elkan-Vogel Co., Inc. \$1.00.]

This is a beautiful transcription which preserves the simplicity and purity of the composition while at the same time allowing occasional florid passages for the solo instrument. —Dorothea R. Matson

Divertimento, for Nine Instruments, by Walter Piston. [New York: Broadcast Music, Inc. Score and parts \$6.00.]

The instruments referred to are flute, oboe, bassoon, clarinet, string quartet and string bass. A very interesting number for a combination of instruments such as this. The string parts are more difficult than the wind parts. Call it a moderately difficult number with rhythm and key changes causing the greatest trouble. A fine addition to small ensemble literature. —Paul Van Bodegraven

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Incantation and Dance, for oboe and piano, by William Grant Still. [New York: Carl Fischer, Inc. \$1.00.]

Rhythmically and melodically this oboe solo is interesting and moderately difficult. The oboist who is well advanced will enjoy performing this worthwhile music by a talented American Negro composer. It would be suitable contest music.

—George Wain

Symphonia Quarta, for string ensemble, by Louis Nicolas Clerambault, edited by Edvard Fendler. [New York: Music Press, Inc. Score \$1.00; score and parts \$2.25; extra parts 30c ea.]

Another selection from the early 17th century, this music in five parts offers experience with the classic type of composition; again arranged for strings with bass optional and violins substituted for violas. It is a melodic, sad little piece which is carefully edited with the correct style of playing the appoggiaturas and trills clearly indicated.

—Dorothy R. Matson

Sonata in A Minor, Op. 105, and Sonata in D Minor, Op. 121, for violin and piano, by Robert Schumann, revised by Harold Bauer. [New York: G. Schirmer, Inc. \$1.25 ea.]

The present edition of these great works shows considerable changes of the original score. The editor aims to improve the balance between the two instruments. True, the two sonatas of Schumann are a real problem for the violinist. They require great tonal capacity, because in the original the violin is covered at many places. In the present edition the violin is frequently placed an octave higher. Also changes of dynamics and articulation improve the balance. Less appreciated is the fact that no reference has been made to show changes from the original score. Furthermore, in the opinion of this reviewer, changing the original metronome tempi seems unjustified. The Sonata in A Minor has three movements: *Allegro Appassionato* in broad sweeping style, *Allegretto*, and a bold and difficult *Allegro con brio*. The Sonata in D Minor is untraditional, i.e., none of the four movements are slow. The passionate composition has an exciting last movement, ending with a brilliant climax. Recommended only to superior and advanced players.

—Paul Rolland

Gweedore Brae, for violin and piano, by John Crowther. [New York: Carl Fischer, Inc. 60c.]

Gweedore is a village in Ireland. This work, inspired by the Brae (Slope) of Gweedore, although saturated with folk song feeling, is actually an original work. The composition is quite easy, being within a first- and third-position range, except for eight measures of double stopping near the end. It will make an attractive student solo.

—Frances Forster

Sonatina No. 2 in A Major, violoncello and piano, by W. A. Mozart, trans. by Gregor Piatigorsky. [Philadelphia: Elkan-Vogel Co., Inc. \$1.50.]

This charming transcription of the familiar sonatina consists of three movements: a crisp and sturdy *Allegro*; a strong rhythmic *Menuetto*; and a delightful *Rondo*; each requiring superior musicianship and technical refinement.

—Dorothy R. Matson

Arioso from Cantata No. 156, by Johann Sebastian Bach, arr. by H. R. Kent. For E-flat alto saxophone; B-flat cornet (trumpet), baritone or B-flat tenor saxophone; B-flat clarinet; trombone or baritone, each with piano accomp't. [New York: Carl Fischer, Inc. 40c ea.]

Good music well arranged for various solo instruments.

—C. Paul Herfurth

PIANO

Fifteen Children's Pieces for Piano, Op. 27, by Dmitri Kabalevsky, edited with special annotations by Alfred Mirovitch. [New York: Leeds Music Corp. \$1.00.]

Young children should enjoy listening to these pieces, while older pupils should find pleasure in playing them. The colorful harmonization and pulsating rhythmic patterns as well as the delightful flashes of humor make the various pieces interesting to any student of modern Russian music.

Tschaikowsky for the Young, selected and arranged for piano solo by Leopold W. Rovenger. [Chicago: Rubank, Inc. 75c.]

The very simple arrangements of these Tschaikowsky melodies — thirteen in all — will undoubtedly be most gratifying to older or adult beginners because of the familiarity of the "tunes" and the inviting-looking appearance of each printed page.

—Naomi R. Evans

Arioso from Cantata No. 156, by Johann Sebastian Bach, arr. for piano by Maxwell Eckstein. [New York: Carl Fischer, Inc. 40c.]

An effective arrangement of this well-known melody for the young pianist.

—C. Paul Herfurth

WOODWINDS

Andante, from *Symphonie Espagnole*, Op. 21, for B \flat clarinet and piano, by Edouard Lalo, arr. by Gustave Lan-genus. [New York: The Ensemble Music Press, Carl Fischer, Inc., sole selling agent. \$1.25.]

A violin piece very effectively arranged for the clarinet by a master of the instrument.

Scherzando, from *Symphonie Espagnole*, Op. 21, for B \flat clarinet and piano, by Edouard Lalo, arr. by Gustave Lan-genus. [New York: The Ensemble Music Press, Carl Fischer, Inc., sole selling agent. \$1.50.]

This movement from the violin concerto will serve to stimulate clarinetists through the fine technic and phrasing possibilities. The music itself is interesting.

Concerto for Clarinet B \flat Major, for clarinet and piano, by Haydn, arr. by Domenico De Caprio. [Chicago: Gamble Hinged Music Co. \$2.00.]

Transcribed from the cello concerto, this number fits the clarinet very well. In fact, recently one of my former students played it on his graduate recital at Northwestern with considerable success. This I consider to be a good recommendation for the composition. He was a pupil of Mr. De Caprio at the time.

—George Wain

Woody Scherzo, for the woodwind section, by Rudolph Ganz. [New York: Mills Music, Inc. Score and complete set, \$3.00; score, \$1.00; extra parts, 35c ea.]

Here is one of those things you should be permitted to buy "on approval." Some will like it because it is different; others will feel that it is something more than sound, but less than music. At any rate, it is a number for your entire woodwind section, and that is something. Grade IV.

Scherzo from Septet, Op. 49, for woodwind ensemble, by R. de Boisdeffre. [New York: Carl Fischer, Inc. Score and parts, \$3.50.]

One of the most ingratiating and lilting of all the woodwind-with-piano numbers. While the work is not easy, it is within the technical and emotional grasp of good high-school players. College performers will read it for sheer fun. Audience appeal is high. Grade V. —J. Irving Tallmadge

DRUM SOLOS AND ENSEMBLES

Five Drum Solos by Acton E. Ostling [Chicago: Gamble Hinged Music Co.]

Heads Up (35c). Excellent grade two material. No long rolls. Rhythmic pattern progresses nicely. Enough repeated material is used to make solo interesting to student. **Den Chief** (35c). Interesting easy solo, enlivened by good use of stick beats and rim shots. No long rolls, so knowledge of five-stroke rolls and two other rudiments permits the young drummer to work with this number. **First Competition** (35c). A grade one solo using but two rudiments — the five-stroke roll and flam. This number will appeal to drum teachers. Can be used as training material soon after the student starts study of drumming. **The Young Contestant** (35c). Rim shots introduced in the grade one solo should give it appeal to the young drummer. Written in 6/8 meter, this is another easy but drumistic solo. **Rolling Alone** (40c). A novel idea, using the long roll in the introduction, followed by a pause and then into a nice 2/2 solo. Good material to follow Mr. Ostling's other easier numbers. Novel effect toward the end using a stick beat and a graduated rhythmic pattern.

Uncle Gus, a percussion quartet, by Phil Grant. [New York: Mercury Music Corp. Score and parts \$1.00.]

For two snare drums, cymbals and bass drum. This is a good in-line well-written quartet. One or two measures might make this a grade five number. In general, the material is grade four and enough diversity is evident to make it interesting for all players.

—John J. Heney

METHODS AND STUDIES

Modern Pares Foundation Studies for Eb Bass, revised by Harvey S. Whistler. [Chicago: Rubank, Inc. 75c.]

This book follows the same plan as the well-known Pares Studies for the other instruments. It contains an interesting plan of major and minor scales, long tones, embouchure studies, arpeggios, and chromatics.

—George Wain

Method for the Tuba, by Walter Beeler. [New York: Remick Music Corp. \$1.00.]

Mr. Beeler, who is director of bands at Ithaca College, is himself a fine baritone player. In his sixty-seven-page tuba method he has set up a plan which he calls a methodical rotation of the fundamentals of playing, using new material in each case. Any eight or ten exercises are apt to form a

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—George Wain

SONG COLLECTIONS

Songs of Fighting China, edited by Lee Pao-Ch'en. [New York: Carl Fischer, Inc., sole selling agent. 75c.]

The new China is a fighting China, and now there appears this volume published by the Chinese News Service. The songs are exactly what the title implies: songs that were composed during the recent war and sung by the Chinese Army. They have strong rhythms, mostly in the style of the march. For the most part they are arranged in unison, although there are several which have been arranged for mixed voices. The accompaniments are easy. These songs are more than items of historical interest and more than just songs to be included in a unit of study. They are good, he-man songs to be sung for their own appeal.

—Harry R. Wilson

Chorus and Assembly, edited by Mildred Thiel and Ruth Heller. [Chicago: Hall & McCreary Co. 1-3 copies 40c ea; 4-49 copies 36c ea; 50 or more copies 32c ea.]

A very worthwhile song book which may be used with either chorus or assembly groups. Each song may be sung in unison or in parts. Easy ranges for all voices, interesting melodic lines in the inner parts, simple but effective accompaniments characterize this collection.

Twenty Classic Anthems, compiled by James Allan Dash. [Philadelphia: Oliver Ditson Co. 60c.]

A collection of twenty anthems, each of which is composed by a recognized master of church music, have been proven through successful use over a long period of time and are easy yet effective. This group of anthems would be a valuable addition to any choir library.

—Francis H. Diers

CHORAL WORKS

Voices of Victory, choral adaptation of Beethoven's Fifth Symphony, arr. by Julia Smith, lyrics by Josephine Fetter Royle. SATB, piano accomp't. [Boston: C. C. Birchard & Co. Copy, 75c; orchestration rental \$10.00 per month; extra parts 75c ea.; chorus parts available.]

This excellent arrangement will inevitably intensify the eternal discussion of what types of transcriptions are acceptable. This reviewer presented the material to a number of friends and colleagues and found that the responses fell into the usual categories: professional musicians dislike the idea of a choral adaptation of a famous instrumental work, whereas amateur music lovers are delighted to hear good music in a musicianly variation. Each choral director will have to answer the question for himself, but the opinion of performers and audiences should not be too quickly ignored.

The adaptation is somewhat abbreviated, but manages to give the principal themes and general impression of all four movements. The words are well chosen and arrangement of voice parts is thoughtful.

—Raymond Burrows

Lincoln Requiem Aeternam, by Herbert Elwell. SATB with baritone solo, accomp'd. [New York: Broadcast Music, Inc. 82 pp. \$2.00.]

A setting of John Gould Fletcher's poem "Lincoln." Drama, exciting climaxes, tranquility, dignity, pathos and a feeling of reverence are evidenced throughout this work. It is written in four parts and the voice ranges are not extreme. The baritone solo is five pages in length and comes in the middle section of the composition. It is very effective. The accompaniment supplements the voice parts in an excellent manner.

—Francis H. Diers

CHORAL OCTAVO

Associated Music Publishers, Inc., New York:

(1) **The Moon**, by Gardner Read. SSA, accomp'd. 15c. Gardner Read has succeeded in attaining the eerie effects of a moonlit night. Interesting rhythmic movement in the voice parts plus colorful, unusual harmonies should make "The Moon" fine program material for an advanced girls' group.

(2) **The Unknown God**, by Gardner Read. SSA, accomp'd. 12c. A sensitive, expressive poem has been ably set by Gardner Read. Independent voice parts, well within range, aptly portray the words in music. The accompaniment lacks the variety shown in the voice parts.

(3) **Little Eva's Death**, from "Uncle Tom's Cabin," by Nicolas Nabokoff. SSAA, a cappella. 20c. In "Little

Eva's Death" we have charming, solid writing. Mr. Nabokoff has used the modern idiom with a bit of flavor of a fine Negro spiritual. Unfortunately the second alto is quite low, many times using the low g, f sharp and f natural, suggesting that the composer intended it for use by college or adult women.

(4) **Sentences from Whitman**, by John Klein. SSAA, with and without accomp't. 15c. Conductors looking for unusual material of an unhackneyed, sophisticated type will find great pleasure in these four fragments from Whitman's "By the Roadside." This is stimulating, provocative material that would give highlight and climax to any program.

(5) **A Madrigal of Spring**, by Miklos Rozsa. SSA, a cappella. 20c. Words and music are well suited to each other in this gay, lighthearted madrigal by Miklos Rozsa. Fine encore number.

—Mathilda A. Heck

C. C. Birchard & Co., Boston:

(1) **Ho-La-Li**, Bavarian melody, arr. by Morten J. Luvaas. SATB, accomp'd. 16c. Interesting and witty arrangement of a courtship song, sure of appeal to any group and audience. Moderately easy. Also available SSA and SSATBB.

(2) **Sam Houston**, by Oscar J. Fox. SATB, accomp'd. 15c. A spirited tribute to a hero. Appropriate in historical context. Within grasp of junior high school groups. Published also for solo, medium voice, two voices, and refrain.

(3) **How Low, Elder**, spiritual, arr. by Harold A. Decker. SATB, a cappella. 18c. A fine arrangement of a little-known spiritual. Easy. Opportunity for alto solo.

(4) **The Deep, Deep South**, by Augusta Doan Freeman, arr. by R. S. Stoughton. SATB, accomp'd. 16c. A gay little number in a popular nostalgic style. Quite rhythmic. Orchestration available. Also published for unison and TTBB.

—Helen Grant Baker

Broadcast Music, Inc., New York:

April, by Ernest Lubin. SSA, accomp'd. 15c. Should be useful with senior high school or college girls' glee clubs. Moderately difficult.

—William R. Sur

Choral Art Publications, New York:

April Is in My Beloved's Face, by Thomas Morley, arr. by S. Raleigh. SSATB, a cappella ad lib. 18c. Familiar madrigal altered only in voice location and range and easy enough to be used by any high school choir. Sopranos are divided. The arranger has done a good job in keeping the essence of this madrigal intact in the rearrangement.

—Andrew G. Loney

The John Church Company, Philadelphia:

The Day Is Done, by Charles Gilbert Spross. TTBB, accomp'd. 16c. Slow and sustained, with the melody in baritone part, and an accompaniment that adds to the portrayal of the desired mood and also aids the singers. This song is not difficult and will be enjoyed by high school boys. The range extends from low F-sharp in the bass to A-flat in the first tenor part.

—Anne Grace O'Callaghan

Oliver Ditson Company, Philadelphia:

(1) **A Thought Like Music**, by Johannes Brahms, arr. by Paul Koepke. SSA, accomp'd. 15c. Very desirable for college glee clubs. Not difficult.

(2) **Apart**, by P. L. Hillemacher, arr. by Nicholas Douty. SSA, with soprano solo, accomp'd. 16c. This number demands mature and experienced singers for satisfactory performance. Difficult. Recommended.

(3) **By the Waters of Babylon**, by Charles T. Howell, arr. by N. Clifford Page. SSA, with soprano solo, organ accomp't. 16c. Recommended for use with church choirs. Not difficult.

(4) **Holy Art Thou, Largo** from "Xerxes," by George Frideric Handel, arr. by N. Clifford Page. SAB, organ accomp't. 16c. Valuable for use with organizations lacking tenors. Demands good basses for good performance. Easy.

(5) **Invocation of Orpheus**, by Jacopo Peri, arr. by Nicholas Douty. SSA, accomp'd. 16c. Good material for the college or adult glee club. Not difficult.

(6) **O Shepherdess Fickle**, 18th Century French Bergerette, arr. by Donald E. Sellew. SSA, accomp'd. 15c. Very appropriate for spring concert use. Well arranged and not difficult. Recommended.

(7) **Prayer for America**, by Roy Newman, arr. by N. Clifford Page. SSA, accomp'd. 10c. Very desirable for use in school assemblies or concerts. Recommended.

(8) **Romance**, by M. Ippolitoff-Ivanoff, arr. by Gwynn S. Bement. SSA, accomp'd. 16c. Excellent concert material. Well arranged and easy to perform.

(9) **With a Water-Lily**, by Edvard Grieg, arr. by Jeanne Boyd. SSA, accomp'd. 15c. Fine setting of Grieg's composition. Recommended for large high school and adult choral groups.

—William R. Sur

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(2) Parting Friends, spiritual, arr. by A. W. Binder. SATB, accomp'd. 12c. A beautiful setting of a lovely white spiritual; it will give pleasure to any audience and any type of choral organization.

—Joseph A. Leeder

J. Fischer & Bro., New York:

(1) Liturgy in Remembrance of the Dead, by R. Oppel. SATB, accomp'd. 15c. A very appropriate setting. Proper interpretation will require much work. Difficult. Recommended to church and college choir directors.

(2) Sea Woman, by W. A. Goldsworthy. SSA, accomp'd. 18c. Good concert material for high school and college organizations.

(3) Who's Goin' Stay With Me Tonight? from Southern Folk Tale, arr. by Chas. F. Bryan. SATB, a cappella. 16c. Something different for the concert program. Difficult but within the range of many high school choirs. College groups will enjoy singing this.

—William R. Sur

Praise the Lord with Loud Acclaim, old Psalm tune, with prelude and interlude by J. Worp, arr. by W. B. Olds. SATB, with junior choir, organ accomp't ad lib. 16c. A number worthy of use by the adult and junior choirs. It is not difficult but is suitable for both groups. Dignified, a nice effect is achieved by using the choirs antiphonally.

—Joseph A. Leeder

The Seer (Choral Rhapsody No. 2), by George Frederick McKay. SATB, accomp'd. 60c. George McKay has given us a very effective choral rhapsody based on Emerson's great poem. Some unusual dramatic effects include a declamatory half-spoken vocal part in the second section and very economical and musicianly interludes.

—Raymond Burrows

Sam Fox Publishing Co., New York:

(1) Rejoice in God Now All Ye Nations! by Goudinel-Lundquist. SATB, a cappella. 12c. Matthew Lundquist's English words and his careful arranging and editing have brought out all the beauty of this old chorale. The text is most appropriate for 1947.

(2) The Swan, from the "Carnival of Animals," by Saint-Saens, arr. by Bruno Reibold, text by William D. Peters. SATB, accomp'd. 15c. In this Mr. Peters has made a happy choice of words. Peter Dykema says: "In this choral arrangement the text stresses the graceful flowing movement of the great aquatic bird with its snowy plumage, and recalls some of the legends which poets throughout the ages have woven about it."

—Bess L. Hyde

Erik Frey, Chicago:

Recompense, by Erik Frey, arr. by Walter J. Goodell. SATB, accomp'd. 20c. Worthy of consideration by high school, church and college choir directors. Not difficult. Range satisfactory. An appropriate message for these times.

—William R. Sur

Galaxy Music Corporation, New York:

(1) An Old Painting, by Hugo Wolf, arr. by A. Walter Kramer. SSAA, with medium voice solo, a cappella. 12c. A little gem. Solo voice against beautiful hummed four-voice background. Will repay attention for singers and audience.

(2) From Old Russia! An Episode of 1812, by Samuel Richards Gaines, arr. by Channing Lefebvre. SATB, accomp'd. 16c. Especial interest now, with its associations with the 1812 Overture. Makes an interesting program number.

—Marion Flagg

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—Alfred Spouse

Lorenz Publishing Co., Dayton:

(1) Be Glad and Rejoice, by William Baines. SATB, accomp'd. 14c. A stirring anthem for spring. Voice arrangement good. Not too difficult. Solo for tenor. Good variety secured by modulations and various voice arrangements. A very useful anthem for the average church choir, also suitable to school groups.

(2) Blessed Is the Nation, by Lee Rogers. SATB,

accomp'd. 12c. A very rhythmic and singable anthem. Good for general use. Good baritone solo. Good variety in harmony and mood. Especially suitable for church choirs.

—S. Norman Park

Edward B. Marks Music Corp., New York:

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(3) Himno Panamericano, by Lillian Evanti, arr. by Felix Guenther. SATB, accomp'd. 20c. A rousing march, suitable for a program devoted to songs and dances of the Americas or international music. As such, it should find ready acceptance. English and Spanish text. Also published for SSA.

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(3) Have You Seen but a Whyte Lillie Grow, arr. by Jeanne Boyd. SSA, accomp'd. 15c. A worthy musical setting of Ben Jonson's words. Might well be included in the program of the large high school or college women's glee club. Not difficult.

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—Ruth Jenkin Thompson

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Band and Orchestra in a Small High School. One Program or Two?

A. G. THOMSON

THIS IS an account of an instrumental music program which provides an equal opportunity for both band and orchestra to develop in a small high school. The problems which led to the establishment of this program are indicated, in the hope that other schools possessing similar problems might foster more orchestral activity through this or some other similar program.

Most instrumental music teachers, if interviewed, would profess a desire to provide both band and orchestra in their schools. However, in many small schools, we find well-developed bands, with no provision for orchestra. There are many reasons which have contributed to the tremendous growth of bands in relation to orchestras. The performances at athletic contests, the community performances, such as parades, and the greater color of the band have been some of the factors involved. Many schools have selected the band as the one organization which they would sponsor if both could not be maintained. In such case, any growth in orchestral work must come through the inclusion of both groups in the school.

The statements given above seem to indicate that certain difficulties are met in arranging both a band and orchestra schedule in a small school. The number of students required for both groups might not be available in the school. A time for rehearsal is more difficult to schedule when two groups are involved. A student might not have two available periods to devote to instrumental music during each day. These problems were present in our school, and in an effort to solve the problems certain conclusions seemed to present themselves:

- (1) The intricacies of scheduling would permit the allotment of only one period of the school day for instrumental music for any given group of pupils.
- (2) Scheduling the orchestra in after-school hours would not favor the program of the orchestra.
- (3) The same students must comprise both the band and orchestra.

The above conclusions led to the following scheduling of instrumental music:

- (1) One period was provided for those who desired to begin the study of instrumental music. Economy of time in teaching dictated that this class should be limited to brass, woodwind, and percussion.
- (2) Another period was scheduled for advanced instrumental music. This period was originally for band alone, and consisted of one hour each day of the school week.

In accordance with these conclusions the problem was defined as the conversion of the band into an orchestra, with both units rehearsing during the same hour, using alternating days for each.

The number of band members who could be included in the orchestra would be limited to a small number on each of the brass, woodwind, and percussion instruments. Players of string instruments must also be added to this nucleus of band members.

The next problem was the location and training of string instrument players. Since the playing of string instruments is considered more difficult than the playing of most band instruments, the band director suggested to the most outstanding band members that they "double" on violin, viola, cello, or string bass. There were a large number of the band members who agreed to the experiment of playing two instruments concurrently. These students approached the problem of the new instrument with a considerable knowledge of music, and with a proved ability to perform on another instrument. It was possible to relate the new instrument to the old through the use, for example, of baritone and trombone players on cello, utilizing the same notation problems. This beginning of a new study was done in extra time which was found during an activity period. It was not possible to insure attendance at all times due to conflicts with other activities, but after a half year of this work the orchestra was organized.

The new orchestra consisted of selected band members and the addition of those who had "doubled" on a string instrument. Placing the rehearsal time of the orchestra at the band period provided great flexibility. For example, if an orchestra program were to be given on Friday, an orchestra practice might be held each day for a week; conversely, if a band program for a basketball game was planned, the band could use all the periods for a week. In normal times a more equitable division of time could be found for the week's schedule.

Some students did not desire to begin a new study of a string instrument, nor were they selected from the band for the orchestra, so naturally they could not be included in the public performance of the orchestra for fear of a complete overbalance of "brass." These members of the band came to all the orchestra rehearsals and had the benefit of the reading of the literature of the new organization even though not appearing in public as members of the unit. This avoided scheduling conflicts through the certain knowledge of the child that he would always attend the instrumental music class at the same period each day, whether band or orchestra was rehearsing.

The advantages of this plan for a small school seem to be the following:

- (1) Scheduling is much simpler and conflicts are avoided due to the fact that only one period of the day must be kept free for the advanced instrumental music students, even though both band and orchestra are available on any particular day.
- (2) The students who select two instruments appear to gain a definite advantage in musical growth over those who do not do so.
- (3) The problem of the teaching of the string instruments seems to be made easier by the previous experiences of the pupil in band work.

(4) Many boys are willing to be members of both the band and orchestra who would not be willing to play a string instrument in the orchestra before having band experience.

(5) The gain in musical experience derived from the orchestra seems to outweigh any loss in band efficiency which might occur from the decrease of the time given to band work.

EDITORIAL NOTE: Members of the Editorial Board who read the manuscript of Mr. Thomson's article agreed that it presents ideas and suggestions which are quite sound and worth while. A question was raised, however, regarding the inclusion of *all* wind players in the orchestra rehearsals instead of rotating the extra wind players for satisfactory balance. It was also pointed out that to be consistent, string students should be admitted to beginning classes, dividing the days of the beginning class period in a manner similar to division of the advance periods. String players would then have opportunity to learn a band instrument during the activity period if desired. "In any event," wrote one member of the Board, himself a band director, "I agree that it is better to divide available time between band and orchestra rather than to concentrate on band only."

The Editorial Board would like to have other directors who work in small schools submit reports of their experiences in solving the problems discussed by Mr. Thomson.

Contests

PAUL GOODMAN

IT IS SIGNIFICANT that in the general overhauling and re-evaluation of concepts, principles and practices in which large numbers of music educators have been collaborating for many months, much attention is being given to contests and festivals. I have read with keen interest the thought-provoking articles in recent issues of the JOURNAL which reflect some of the current thinking on this subject. Many concede that contests represented one of the most important phases of the prewar program of music education activities. However, as in other elements of the program, it seems unlikely that postwar attitudes and conditions will be found compatible with resumption of music competitions just as they were carried on before the war. It is not sufficient to argue that many teachers, pupils and parents want contests continued, or that some teachers and administrators seem to wish to substitute other types of music activities for students. We as music educators should know the facts, based on careful study and evaluation, so that we may guide our own thinking and be prepared to make wise and helpful contributions to the discussions which are now going on—instead of declaiming violently for or against, with only our opinions or hearsay to support our contentions.

With only a very humble start soon after World War I, when the teaching of instrumental music as a part of the regular school program began to take root also, the music contest movement grew to tremendous proportions. In the early days, contests were confined to bands only. Then came the introduction of orchestras, choruses, glee clubs, soloists, and small vocal ensembles. Directors worked for perfection at the expense of healthy educational motivation and worthwhile outcomes. Then, as the movement progressed, sight reading tests were provided to eliminate the tendency toward rote teaching and learning. First-second- and third-place awards were no

longer given. Instead, groups were rated on their demonstrated musical achievement. Improved adjudication, with standard comment sheets filled in by the adjudicators and supplied to the directors and to each contesting soloist and ensemble, furnished expert criticism and constructive suggestions. The publication and use of carefully chosen music lists aided in establishing and maintaining high standards; while solo and ensemble competitions stimulated individual study and helped to discover unusual talent. Progress was being made in the right direction. Everywhere there was the realization that the contest-festival movement was no passing fancy.

In view of present conditions, how may we define the terms "contest" and "festival"? What are some of the funda-

mental issues involved in a broader concept of our definitions? Are contest-festivals worthwhile practices in music education? What are some of the arguments which may be promulgated to question or commend the existence and continuance of contest-festivals? These are some of the problems that need clarification for music educators in America today, whether they are in a community where the movement is just beginning to sow its seeds, or where by this time they take contest-festival participation as a matter of course.

"Contest" and "festival" defined. The term "contest" implies the bringing together, for evaluation based on comparison in competition, representative bands, orchestras, choruses, glee clubs, soloists, and small vocal and instrumen-

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tal ensembles from various schools and communities. Competition and comparison are paramount.

The term "festival" signifies the bringing together of groups, or of representative members of groups, to achieve massive and representative performances. Evaluation based on comparison and competition is of little significance. Co-operation is the keynote.

Arguments "for" competition-festivals:

(1) They have done much to raise the general level of teaching and performance standards. Directors and students benefit from the expert criticism and constructive suggestions of the adjudicators, and from comparative observation of what others are doing.

(2) They offer an opportunity for the recognition of worthwhile attainment.

(3) They arouse public interest in school music and frequently help to enlist public and administrative support.

(4) They set up tangible objectives for both pupils and teachers.

(5) They provide invaluable experiences for thousands of young people, including that of learning to appreciate the achievement of one's fellows.

(6) Students respond to the appeal of contests and festivals. If properly directed, strong intrinsic motives can be built upon the extrinsic ones.

Arguments against competition-festivals:

(1) Their competitive aspect is bad in a world that needs cooperation rather than competition, and they frequently stimulate groups and individuals to promote their own interests without regard for those of the other fellow.

(2) Worthwhile learning activities are frequently put aside in an effort to "make a good showing."

(3) The development of worthy attitudes and ideals is apt to be overlooked when the spirit of competition and "show-off" is allowed to become the main incentive to study.

(4) The extrinsic motivation and artificial stimulation embodied in contest and festival preparation and participation tend to shift the attention of the pupils from the broad implications in the music itself to the recognition and rewards that are to be derived from its performance. In other words, there is a danger of letting contests and festivals become ends in themselves.

(5) Contests teach pupils to regard ability to excel as true success and a worthy motivating force.

(6) Instruments for measuring some basic attainments are still poorly developed or non-existent.

(7) Competition-festivals involve administrative difficulties.

A perusal of the above should indicate that contests and festivals have significant relative merits and drawbacks. Which are the stronger it is difficult to say. It is evident, however, that certain fundamental changes are required if the contest-festival is to retain its place as a worthwhile phase of music education throughout the country. These fundamentals pertain to attitudes as well as techniques—among them a shift from a selfish and competitive to a cooperative point of view, the acceptance of contest-festivals as a means to the development of a love for and an enjoyment of music rather than as ends in themselves, more effective practices in contest routines and management, and more accurate methods of measuring and determining relatively intangible attainments.

Compared to many other academic fields, that of music education is in its beginning stages, and some extrinsic motive is needed in order to stimulate interest. But whether or not we should continue to promote contests and festivals beyond this need should be determined by whether or not we can utilize them as a means of increasing and enriching the musical attainments of the people involved. Music, once it is rightly experienced, needs no outside stimulus. Thus contests and festivals will have served their purpose when they have made themselves unnecessary.

The significant changes that have been made since the beginning of organized contest-festivals indicate that we were moving toward such a goal. Since the arguments presented for the contest movement are psychologically sound, and since most of the obvious objections to it can be overcome, it seems right that we should conclude that contests and festivals are worthwhile practices in music education if and when they are intelligently conceived and judiciously managed.

The Foundation for Advancement

HAVE READ with interest and appreciation the report in the November-December (1946) issue of the MUSIC EDUCATORS JOURNAL entitled "The Advancement Program." As you state, "The program offers very little that is new in the way of general objectives or activities." I would like to add to this that most of the people who read and digest this material are those who are already doing a fine teaching job and who already recognize the objectives of the program.

The point that bothers me in all of this is the matter of distributing the elements of this program so that the objectives may be realized. Shall we examine and attempt to effect this program in the light of children in their first year in school or their last year? Shall it be attempted on sound musical principles or upon tricks, fads, and novelties? Is our organization attempting to reach and help the teacher at the lowest level (often the room teacher who also teaches music, or at least a lower-grade music teacher), or is the program aimed at those at the top of the list who doubtless understand most of this already?

It has seemed to me that if such a program is to be successful there will need to be much greater advancement in the early stages of music education. I have felt for some time that the over-all advancement of such a program would be greater if the primary and intermediate grades were brought into sharper focus.

My solution is to touch the child very early with not only the listening, rhythmic activity, rote singing, etc., but also the mechanics of music (simple theory, music symbols, etc.). Properly taught, these things are a challenge to the pupil. They need to be implanted early, just as the fundamentals of reading and numbers. The child grows up with them, takes them for granted.

Most of the disinterested music pupils I have known have reached an advanced grade without learning anything about the elements of music. I am dismayed for the profession when I get a junior

high school pupil who does not know the simplest signs and symbols in music—to say nothing of rhythm patterns, meter signs, time values, note names—and who cannot follow a line of music as it is being played or sung no matter how simple the example.

I have so many experiences relative to the above that I feel the need very strongly. I want to illustrate with these examples of things which have come to mind in the past few days:

(1) A lady who is an outstanding musician and singer commended my program with this rather negative statement: "I am glad that Frank is getting such fine music training. My older boy who is a senior in high school has attended nine different schools and has never had any training relative to reading music in any of them."

(2) A lady who is a member of the local PTA said this: "My husband and I both like to sing and so do some of our acquaintances. We believe that we sing in tune and have average good voices. Would you consider teaching a class of adults in the reading of music for vocal purposes?" This was a welcome request, but relative to something which should have been attained in school experience.

(3) A mother called on me to make sure that her seventh-grade boy would not be called on to sing "because he knows he can't sing and we know it; so he just doesn't sing." Inquiry showed that he had never tried.

I wonder if anything which will bear directly on these things which I have mentioned will be offered in the development of the MENC Advancement Program.

—L. PAUL BROWN, Music Director,
Deerfield Grammar School, Deerfield,
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Strings

CONTINUED FROM PAGE THIRTY-EIGHT

natural; the intervals are closer; in the third position, C, G, and D majors all are fingered with the same and easy pattern; it is easy to match the first and second fingers with the open strings. Due to the natural ease of the left hand in these positions it is recommended to hold the hand around the third and fourth position during all open-string studies. Thus a natural faultless position may be maintained and the harmful left-hand pinch between thumb and first finger may be avoided.*

Class Teaching Technique

Keep the whole class busy at something all the time; this cuts down disciplinary problems. In the early stages, unison playing is more time saving than part playing. It does not sound so bad if the teacher accompanies with the piano or violin. A pianist assistant is very desirable in a beginner class. Give manual help generously to each student. Check and assist individual students by calling upon them to play solo; the rest of the class may play pizzicato, sing the notes, or tap the rhythm in the meantime. Switch from *solo* to *tutti* playing in every two or four measures; this keeps the whole class alert. Introduce new rhythms by tapping, a new piece with singing and pizzicato. Rhythm-sticks (half of a flower stick available in lumberyards) are useful in a beginner class.

Have enough space between players so that the teacher can go freely between them at any time. Don't conduct in beginners' classes, but command and count with a clear voice and with rhythmic enunciation. Have a stand for each player if at all possible; this cuts down dependency. Don't build up a reliance upon the piano but have the class play unaccompanied about half of the time. Watch for children who copy their neighbor's movements with eager eyes. Play new material slowly and speed it up with caution. Always go back and review the fundamentals to improve position, tone and intonation. Stress but one point at a time. Give instructions in advance to play sharps high, flats low, half steps close, whole steps apart.

Be cheerful and don't be short in praise if deserved. Give time for youngsters to coordinate before demanding perfection; they have to go through the motions many times before giving any kind of performance at all. Don't stick to any one routine for a long time but always have something new up your sleeve.

Tune instruments in advance if they are kept in the school. At every meeting retune instruments, explaining and showing how it is done. If at all possible, meet beginners' classes several times every week, possibly every day. After six or eight weeks, reduce class meetings and introduce homework, and perhaps private lessons along with the class lessons. With daily classes a beginner may make within two months, advancement which under less constant supervision from the teacher would require a year.

*See previous reference to the writer's Report for the Instrumental Classes, etc.

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Private Teaching Technique

Amidst the many problems of instrumental technique don't forget that motivation and inspiration is the first duty of the teacher. Don't teach material, but teach the child. Improve directly such factors as tone, intonation, bowing, finger-placing, vibrato, etc. Every lesson should prepare the pupil for his next home assignment. It is poor teaching to spend the whole lesson on correcting faults of the previous assignment and give next week's assignment in the last minute. Every new problem should be carefully explained and tried by the student in the presence of the teacher and only then followed up by home practicing. It would be very poor driving to watch the road from the rear window and steer the car only after it had slipped off the pavement.

Teach the pupil on his own level by giving assignments within his immediate reach. Don't make him a one-piece specialist by selecting something too ambitious, but ensure his progress with a variety of material. Avoid the evil of much unison playing with the student but accompany him freely on the piano or violin. Students who learn notes and rhythms by following the teacher's instrument do not become good readers.

Don't use etudes that pile note after note upon the student before a fair sense of tonality has been obtained. Establish this sense with melodic material augmented with applied scales, sequences and broken chords.

Seek the cooperation of the parents. Write assignments in a notebook and have the pupil secure the signature of a parent on each lesson. Demand practicing charts from younger pupils. Arrange recitals frequently. For beginners in private lessons, give several short lessons every week until the pupils learn correct position, tuning, and how to practice. The additional time spent on the part of the teacher will pay dividends later. Play frequently for the student if you are a good player. Offer ensemble experience to private students.

String playing from the first lesson on is an interesting and fascinating experience when the teacher's attitude and techniques are in line with the modern trends in music instruction—in which case, both teacher and pupil find enjoyment in every step of the learning process.

Republishing Important Music Works. Announcement has been made of the republication of the famous Bach-Gesellschaft edition of 47 volumes, Johann Sebastian Bach's Werke, to be available before the end of 1947—the first work in a long-range republication program to provide the music world of America (as well as of other countries) with out-of-print and rare volumes of music and music literature. Selected by representative vote taken by the American Musicological Society, Music Library Association, National Association of Schools of Music, Association of Research Libraries, and the Music Division of The Library of Congress, the new photolithoprinted edition will be an exact full-size reproduction of the original work and may be purchased in separate volumes as well as the complete set. Subscriptions, which are invited until July 1, 1947, at which time printing will begin, should be sent to J. W. Edwards Company, Ann Arbor, Michigan.

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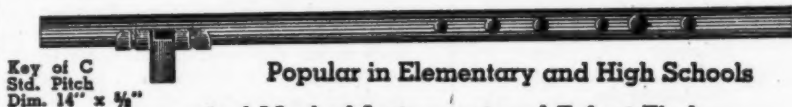
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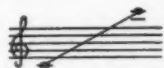
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Testing the Conservatory Product

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STUDENTS in conservatories are generally classified in two groups: those working for the Bachelor of Music Education degree and those working for the Bachelor of Music degree. The first of these two groups is fairly new, widespread public music education having come into being within the memory of this generation. Although the Bachelor of Music degree has been awarded only a comparatively few years, the kind of study of music that it demands is not new—in fact it is as old as music.

After they graduate, what do they do—these two kinds of students?

Those earning the Bachelor of Music Education degree—or the Bachelor of School Music degree—usually go into work for the people, become the teachers of our children in the public schools. They have a good time teaching, for the most part, and the reason probably is that they love the contact they have with youth. The financial returns are not so great as to make them rush to the rather expensive preparation necessary for such exacting and tiring work as the teaching of music. They usually have "tenure" in their jobs, along with a definite feeling of belonging in their communities.

Proud possessors of the Bachelor of Music degree or its equivalent generally want to go on the concert stage. If they have earned the degree in singing, they want to go to the "Met" right away. Wise educators have suggested a clear look at the pitfalls of a concert career, and have also pointed out the teaching possibilities for these young musicians: private schools which do not insist that preparation include the professional education courses required of public school teachers by state law; work as ministers of music in large churches; the setting up of a studio in the old home town or wherever good music teaching is needed; a job in a college or university, which often requires, however, study beyond that required for a Bachelor's degree.

The conservatory which maintains "heads up" relations with its graduates after their graduation is a rare school. Why is this so? The most obvious answer is that the teachers and administrators of most conservatories are so busy taking care of the students needing teaching and disciplining and advising that there is no time to do much of anything with alumni relations. Further contacts with the *alma mater* after commencement are most of the time limited to requests for donations. Is this the fault of the graduates or of the faculties of these conservatories?

It is my guess that the fault lies with the faculties. The kind of faculty-alumni contact that I am interested in is more than that accomplished when the alumnus returns to the campus for a reunion, has tea or a cocktail with his favorite teacher, talks in vague generalities about his work, his problems, and the latest object of his affections. The contact I want to see is a revitalizing one—and I believe it would put new life into both student and teacher.

The new attitude that our faculties

need toward the young music teacher in the public schools would require that we get a complete picture of how this former ward is fitting into the community. This would involve our asking for reports from several capable and competent sources. We should need to consult some of the members of the Board of Education, some of the business men of the town, and some of the young solon's fellow teachers. From such an attempt to find out how effectively an alumnus is doing his job, the faculty of a conservatory might well learn a good deal. They would learn about the alumnus and would certainly be able to help him with deserved words of encouragement or with constructive advice concerning how he might better his methods, might sell his product more effectively to his students. The result might be that in a week-end conference at the earliest possible time after the results of the investigation are known, the fledgling instructor meets with one or two or three of his teachers for a good "going over." One of the secondary results of this process would be the realization of some of their failures on the part of the conservatory professors. This would be no less salutary to them than was the advice to the younger member of the profession.

What could the faculty do for the artist diploma or Bachelor of Music degree alumnus? Some ingenuity will often be required to elicit information of value from co-workers and others capable of giving an authoritative opinion, but the information could be had and could be handled in the same way as that for the young public school teacher. Conferences would be needed, and they would have to be handled with infinite tact and with real patience in order to accomplish the intended results. A well-handled committee, previously briefed on its task, could probably do the job better than an individual, though in some situations an individual will do it better than a group, especially if he has insight as well as information.

How about the alumnus who wants to be a performer? He generally has a pretty rough time of it trying to "get the breaks" that will give him the backing he needs to concertize. Conservatories cannot do much for such an individual. But they can do vastly more than they now do. One of the first things I think of that a faculty might do for its graduates is invite them back to the conservatory to perform. It might not be possible, nor is it necessary, to get all of the performers of any one graduating class back the following year. When they get to perform—perhaps in an "alumni recital" with one or two other alumni—would not be so important as the realization in the heart of the graduate that if he keeps his performance to concert pitch, he will be invited back to the old stamping ground for a performance that might give him a better idea of whether he has "it" or whether he doesn't; of whether he should keep at the heart-breaking grind necessary for concert work or whether he should settle down to conservative (in comparison) teaching.

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Conservatories might soon find their alumni recitals to be a pretty good thing! Is it without the bounds of possibility that conservatories might get together and trade information on alumni performances, so that the best of the lot might make up an inter-conservatory series? Professionals charge a good deal to come and make music, and for this music there is a place, of course, in every conservatory. But do we want the professionals or do we want the music? Budgets are usually limited and thus inevitably limit the amount of music brought to a conservatory from the outside. Hearing music capably performed is what faculties cherish for their students. Though our young alumni may not perform superlatively, and possibly not even authoritatively, they should be capable—or our faculties are not doing their job.

It is my conviction that these alumni-slanted suggestions may seem of some importance to most of the members of conservatory faculties. The implementing of the suggestions with action will be the difficult item. Proper handling of an alumni recital course will involve scheduling, budgeting, and efforts at publicity. These expenditures of energy, plus the utter necessity of imaginative thinking, will pay dividends in confidence among both students and alumni. And the faculty itself will, in such testing of the effectiveness of its product, reap immeasurable benefit.

Advice such as this on public relations matters is the kind that business firms pay out good money to get; the market reaction to their products is all-important to their survival. Shall we try to put out a better product from our conservatories?

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Bulletin Board

National Music Camp announces the dates of its twentieth season, June 22 to August 18, at Interlochen, Michigan. Interested students and teachers may secure a copy of the 1947 Prelude brochure by writing Joseph E. Maddy, President, National Music Camp, Ann Arbor, Michigan.

Seventeenth Annual Festival of American Music of the Eastman School of Music, scheduled for April 28-May 4, has special significance this year inasmuch as it culminates the school's celebration of the twenty-fifth anniversary of its founding by George Eastman. As in the past Festivals, numerous native American works will receive first presentation during the eight performances, all under supervision of Howard Hanson, director of the Eastman School of Music.

Awards for Research Studies on "Professional Problems of Women" have again been announced by Pi Lambda Theta, National Association for Women in Education. An unpublished study may be submitted by any individual or group of persons, whether or not engaged at present in educational work, on any aspect of the professional problems and contributions of women, either in education or in some other field. Two awards of \$400 each will be granted on or before August 15, 1947. Three copies of the final report of the completed

research study should be submitted to the Committee on Studies and Awards by July 1, 1947. All inquiries should be addressed to the chairman of the Committee, Bess Goodykoontz, U. S. Office of Education, Washington 25, D. C.

Saturday Concert Series. The summer series of "Saturday Concerts" featuring the American Broadcasting Symphony Orchestra, returned to the ABC Network on March 29.

Galaxy Music Corporation announces a change of address from 17 West 46th Street, New York 19, to 50 West 24th Street, New York 10.

University of Illinois Scholarships. Applications for women seeking the Thomas J. Smith scholarships in music at the University of Illinois are now being received. The scholarships, which are awarded to candidates from the state of Illinois, support study in any field of music and provide for all fees. Application blanks will be available from the School of Music, which will hold auditions for the applicants May 10.

Melvin Balliett, formerly instrumental music instructor in the Cleveland (Ohio) Public Schools, has taken over the supervision of the new Chicago office recently established by Boosey and Hawkes, at 64 E. Jackson Blvd., Suite 611.

Dorothy E. Means, former voice faculty member of the Detroit Conservatory of Music and of the education department at Mary Hardin-Baylor College, has been appointed Educational Director of the Edward B. Marks Music Corporation.

Bernard Fitzgerald has been appointed editor of band and orchestra publications for Carl Fischer, Inc. Mr. Fitzgerald has held positions in Arthur Jordan Conservatory of Music, Emporia (Kansas) State Teachers College, Universities of Idaho and of Texas.

Standard School Broadcast Group. In the picture on page 20, music educators and broadcast officials are shown watching from the control booth the first program of the Nineteenth Annual Standard School Broadcast on October 21, 1946. Standing, left to right: Bertha Widmer, supervisor, Music Department, San Francisco Public Schools; Robert Choate, director, Music Department, Oakland City Schools, author of the article; Sybil Graves, music supervisor, San Francisco Public Schools; Roy Freeburg, chairman, Music Department, San Francisco State College; Charles M. Dennis, director, Music Department, San Francisco Public Schools, chairman of the JOURNAL's Editorial Board; Lorraine Walsh, music supervisor, San Francisco Public Schools; Mabelle Wilson, music supervisor, Berkeley City Schools. Seated, left to right: Cecile Creed, educational consultant, and A. F. Michaelis, program manager, respectively, of The Standard Hour and Standard School Broadcast; Margaret Orrison, script writer; George Snell, NBC producer, The Standard Hour and Standard School Broadcast; Beatrice Wilmans, former director of Audio-Visual Department, Berkeley City Schools; George Dewing, NBC engineer, Standard School Broadcast.

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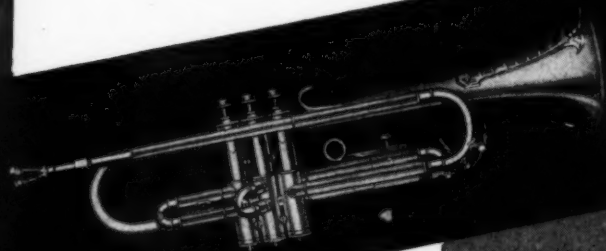
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MENC ELECTIONS

THE 1947 series of MENC Division conventions is under way at the time these lines are written. Forms for this issue are closed, but it is possible to include here, in space reserved for the purpose, a report of the elections at the first four meetings:

Southwestern. President—Archie N. Jones, Austin, Texas; *First Vice-President—Hugh E. McMillen, Boulder, Colo; Second Vice-President—Aleen Watrous, Wichita, Kans. State Representative (unaffiliated state): Arkansas—Ruth Klepper Settle, Little Rock.

[Presidents of affiliated state organizations, who serve on the Southwestern Executive Board as representatives of their states, are: Colorado Music Educators Association—Katharyn E. Bauder, Fort Collins; Kansas Music Educators Association—Gerald N. Weaver, Pratt; Missouri Music Educators Association—Paul Van Bodegraven, Columbia; New Mexico Music Educators Association—Gillian Buchanan, Portales; Oklahoma Music Educators Association—Henry Foth, Oklahoma City; Texas Music Educators Association—Weldon Covington, Austin.]

Northwest. President—Wallace H. Hannah, Vancouver, Wash.; *First Vice-President—Stanley M. Teel, Missoula, Mont.; Second Vice-President—Rodney K. Berg, La Grande, Ore.; Recording Secretary—Amanda Just, Pullman, Wash.

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Colonel Howard C. Bronson sends greetings to his many friends among the readers of this magazine with an announcement that the Bronsons have moved into their new home on Drum Bay, Machodoc River, in the historic Northern Neck of Old Virginia (Hague, Westmoreland County). His retirement from active duty because of physical reasons marks a most significant period of service which began when, with the rank of Captain, he accepted the post of Chief of the Music Branch, Recreation and Welfare Department of the Special Services Division. Beginning early in 1941 with no more than desk room in the old Munitions Building but with unlimited vision, courage, skill and tenacity, the foundation was laid for the Army music program of World War II and the postwar period. Much has been printed in the columns of the Journal regarding various phases of this program, which brought the wholesome influence and inspiration of music into the lives of millions of men and women in uniform. On behalf of colleagues and friends throughout the United States and all over the world, we salute Howard C. Bronson, Colonel, United States Army, retired.

The Edinburgh International Festival of Music and Drama will be held in Edinburgh, Scotland, August 24 through September 13. The gathering of celebrated orchestras, symphonies, musicians, dramatists and international stars will make the 1947 Festival one of the most noteworthy musical events of the year. Among the presentations will be Bruno Walter and the Vienna Philharmonic Orchestra, The Old Vic Theatre Company, The Glyndebourne Opera, Lotte Lehmann and Bruno Walter in Lieder Recitals, and the Orchestre Colonne from Paris conducted by M. Paul Parey.

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